Vol. XXXIII DECEMBER, 1936 No. 241

THE DICKENSIAN

A MAGAZINE FOR DICKENS LOVERS

CONTENTS

UNPUBLISHED CORRESPONDENCE WITH CHAPMAN AND HALL CONCERNING *PICKWICK*

THE AMERICAN EDITIONS OF PICKWICK

UNPUBLISHED BUSS ILLUSTRATIONS

MORE OF "WHAT THE SOLDIER SAID"

CHESTERTON AND *OUR MUTUAL FRIEND*

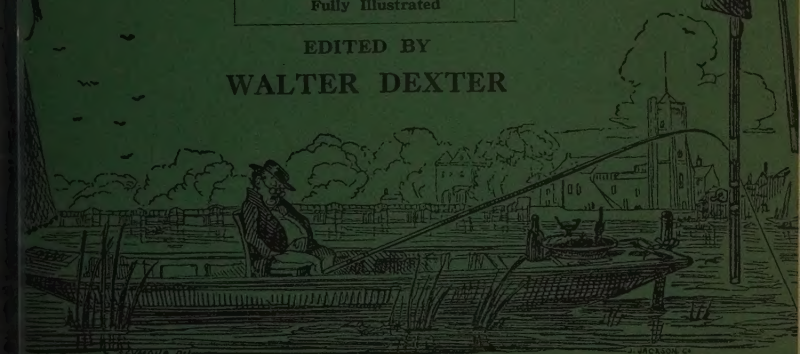
DICKENS IN "PUNCH"

And Other Articles

Fully Illustrated

EDITED BY

WALTER DEXTER



The above design is a facsimile of the cover of *The Pickwick Papers*, of which the

THE DICKENS FELLOWSHIP

FOUNDED OCTOBER 6TH, 1902.

President, 1936-37:

SIR STEPHEN KILLIK, G.B.E., G.C.V.O.

(Lord Mayor of London 1935)

Past Presidents:

SIR HENRY F. DICKENS, K.C. — KATE PERUGINI.

PERCY FITZGERALD, M.A., F.S.A. — SIR FREDERICK MACMILLAN.
ARTHUR WAUGH. — SIR WALTER LAWRENCE, BT., G.C.I.E., G.C.V.O., C.B.
Sir LUKE FILDES, R.A. — Sir ERNEST WILD, K.C.
J. CUMING WALTERS, M.A. — LORD WAKEFIELD OF HYTHE.
W. PETT RIDGE. — Sir ALFRED ROBBINS, KT., F.J.I.
B. W. MATZ. — HORACE ANNESLEY VACHELL.
GILBERT K. CHESTERTON. — ALFRED NOYES, O.B.E., LL.D., LITT.D.

Vice-Presidents:

The Rt. Hon. Stanley Baldwin, P.C.
The Rt. Hon. Lord Hewart.

Lady Dickens.
Mrs. R. C. Shuckburgh (Miss Olive Dickens).
Mrs. A. Waley (Miss Elaine Dickens).
Miss Mary Angela Dickens.
Dame Sybil Thorndike.
Sir J. M. Barrie, Bt., O.M.
Ian Hay Beith.
Sir Buckston Browne, F.S.A., F.R.C.S.
G. B. Burgin.
A. S. Comyns Carr, K.C.
Ridgwell Cullum.
Bernard Darwin.
Walter Dexter.
John C. Eckel.
Robert Hichens.
Prof. W. S. Holdsworth, K.C.
W. W. Jacobs.
Coulson Kernahan.
J. W. T. Ley.
E. V. Lucas, C.H., LL.D.
Sir J. Martin-Harvey.
William Miles.
Arthur Morrison.
J. B. Priestley.
Sir C. Grant Robertson.
M. H. Spielmann.
A. E. S. Smythe.
Sir John C. Squire.
Ralph Straus.
Count de Suzannet.
Hugh Walpole.
H. G. Wells.
Bransby Williams.
H. Saxe Wyndham.

Hon. Secretary
S. J. RUST.

Hon. Treasurer:
T. W. HILL.

Hon. Editor of "The Dickensian": WALTER DEXTER.

THE DICKENS FELLOWSHIP IS OPEN TO ALL.

In London, the Headquarters arranges an attractive programme of Lectures, Recitals, Exhibitions and Dinners during the winter months, and Pilgrimages to places connected with Dickens during the summer.

The subscription for Fellows attached to Headquarters is half-a-guinea per annum, including *The Dickensian* post free; for second and subsequent members of the same family living in the same house the Annual Subscription is seven shillings and sixpence, but does not include a copy of the magazine. Life Subscription: Five guineas.

Branches fix their own subscriptions. A List of Branches is printed on the inside cover.

Headquarters:

THE DICKENS HOUSE,
48 DOUGHTY STREET, LONDON, W.C.1
Telephone: Holborn 9363

(*Kindly mention "The Dickensian" when replying to advertisers*)

MAGGS BROTHERS, LTD.

Booksellers by Appointment to
His Majesty The King.

34 & 35 CONDUIT STREET
New Bond Street, LONDON, W.1

SPECIALITY.

First Editions—Presentation Copies, MSS., Autograph Letters, etc., of Celebrated Authors of the XIXth Century, including DICKENS, THACKERAY, TENNYSON, BROWNING, STEVENSON, KIPLING, and Other Great Writers.

Also Coloured Plate Books and Books illustrated by famous Artists.

Items of Rarity and Interest Always Gladly Purchased.

At PARIS:

MAGGS BROS., 93 & 95, rue La Boëtie, 8e.

READY SHORTLY

THIRD EDITION
OF

DICKENS

The Story of the Life of the World's Favourite Author

BY

WALTER DEXTER

Price 1/-

Index to "The Dickensian" for 1936 - Price **6d.**

Bound Volumes of "The Dickensian" for 1936 - „ **7/-**

WALTER T. SPENCER

27 New Oxford Street,

ESTABLISHED 1884. London, W.C.1

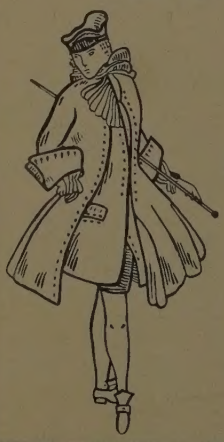
Cable and Telegraphic Address: "PHIZ, WESTCENT, LONDON."
Telephone: HOLBORN 3936.

Has by far the largest stock of FIRST EDITIONS of the WORKS of CHARLES DICKENS offered for sale in the World, including Presentation Copies, Manuscripts, Hundreds of his Autograph Letters, many Personal Relics and a number of Pieces of Furniture from Gad's Hill, etc.

A Banker's Cheque wholly filled in and signed by him sent post free on receipt of £2-0-0.

CHAS. H. FOX, LTD.

THEATRICAL, HISTORICAL AND FANCY DRESS COSTUMIERS AND WIG MAKERS



184 HIGH HOLBORN, LONDON, W.C.2

Telephone: Holborn **9557** *(3 lines).*
Telegrams: "Theatricals, Westcent, London."

COSTUMES

ON HIRE FOR ALL DICKENSIAN AND HISTORICAL PLAYS, PAGEANTS, ETC.

SPECIAL TERMS FOR SCHOOLS.

WRITE FOR ESTIMATES.

VOL. XXXIII. WINTER 1936-37 No. 241

Border by [*Ruth Whittaker*

Truth Will Out.

It was to expose the folly of the idea that the private life of an author is his own, that the late Mr. Thomas Wright (according to his autobiography published in October last), told in detail in his "Life of Charles Dickens," that author's alleged connection with Miss Ellen Ternan. Mr. Ley dealt very fully with the charges brought against Dickens in this corresponding number of *The Dickensian* last year. In the present number he lays bare the weakness of the further "revelations" regarding Dickens's private life, "built upon information acquired subsequently to the appearance of the biography." Dr. C. R. McGregor Williams, who provides the introduction to this book, says that Mr. Wright was of the firm opinion that the old Latin injunction to speak only good of the dead should be revised to "De mortius nihil nisi verum." In these circumstances neither Mr. Ley nor I need have any hesitation in writing frankly of this latest and last piece of work of Thomas Wright.

* * * * *

The Victim.

The truth is that Mr. Thomas Wright was made the victim of a somewhat ruthless practical joke. In his earlier work, he cited as the authority for certain intimate details, a letter from Helen Thomson (Mrs. Dickens's Aunt) to Mrs. Stark, dated 20th August, 1858. As this letter has never been published, the reference to it is most misleading. In the Autobiography (page 237), Mr. Wright again refers to this "heart rending" letter, saying "he wishes it could be printed in its entirety. It would open people's eyes." It would indeed, but not exactly in the manner Mr. Wright intended. If he had printed the letter or rather the copy of the letter (I do not believe an original ever existed) any student of Dickens would have told him of its falsity. Mr. Wright continues, "If those who doubted my word could have seen it, it would have

saved them from printing whole pages that are discreditable to them . . . Helen Thomson's letter would convince any unbiassed person. It is written with blood and tears."

* * * * *

The Letter. It happens that both Mr. Ley and I, who doubted his story, have seen this letter. I have a copy before me, and it comes from the same source as Mr. Wright's copy. The date of it is important, and I am pleased now that on the appearance of his " Life of Dickens " a year ago, I took the precaution of writing Mr. Wright to ask him to confirm that the date on his copy of the letter was the same as on mine ; also that the address of Mrs. Stark was the same. Both these points he confirmed ; and both points on examination prove the letter to be spurious.

* * * * *

An Impudent Fake. Mr. Wright does not appear to have taken any pains to enquire if this letter was a copy of a genuine letter. Enough that it attacked Dickens ; talked of his coercive manners and of the grievous harm he had done his wife, and spoke of Ellen Ternan as the cause of the separation. " Never mind about the dead ; truth is all we want," said Mr. Wright in effect ; " and here is a copy of a letter, what better proof ? " The person who faked that letter must have had a good laugh at the credulity of Mr. Wright, and at the expense of " Public Opinion " which Mr. Wright proudly quotes on page 238 as proof of his " great reputation as a biographer."

* * * * *

A Bold Assertion. On page 272 of his " Life of Dickens," Mr. Wright asserted that Mrs. Hogarth and her daughter, Helen, signed the statement appended to the " violated letter " of May 25th, 1858, " owing to pressure " and that afterwards " they deeply regretted having done so." Mr. Wright gave no authority for such an assertion, but in a letter to me said that his authority was the letter of Miss Helen Thomson, to which he had made particular reference a few pages further on.

* * * * *

The Hogarths' Declaration. The declaration signed by Mrs. Hogarth and her daughter was to the effect that they knew that the statements circulated about the moral character of Dickens were untrue and that they pledged themselves " on all occasions, to contradict them, as entirely destitute of foundation."

* * * * *

The Charge. Again, on page 268, Mr. Wright says " For long the Hogarths held out against signing the paper containing the declaration . . . but at last greatly against their will they consented and Mrs. Dickens offering no further opposition, Mark Lemon on May 22nd was able to inform Forster that she agreed to her husband's terms."

The authority for this statement, which is made more than once

in his book, was this letter of Mrs. Hogarth's sister Helen Thomson, which says in effect that Dickens refused to make any allowance to his wife until the paper was signed by her mother and sister; that they stood out against signing it for a fortnight, when under presssure they signed. Here are the facts.

* * * * *

The Facts. The details of the separation were agreed to by all parties on May 22nd (Wright agrees with that date). Seven days *later* (not *before* !) the Hogarths signed the paper. To assist him in making out his case Mr. Wright pretended he did not know the date of signing. On 13th February, 1936, I wrote to Mr. Wright pointing out certain discrepancies in this copy letter on which he placed so much reliance. I referred him to " Mr. and Mrs. Charles Dickens, his letters to her " in which the statement signed by Mrs. Hogarth and her daughter is printed in full, and dated May 29th, 1858. But in his reply he evaded the principal issue, and simply said that he relied on the letter of Miss Helen Thomson.

* * * * *

The Faked Letter. This " biographer with a big reputation " was seemingly looking for anything that would discredit Dickens's moral character, and was all too ready to be taken in by a faked letter; the very fact that it was given to him with the remark that it must not be published should have made him pause. It is a remarkably long letter—it would fill more than four of these pages if I printed it; and why a lady signing herself in no more close terms than " Yours faithfully, Helen Thomson " should write to " My dear Mrs. Stark " such a long and venomous letter aroused my suspicions. First there was the statement about signing the violated letters; that was clearly all wrong; then the opening portion of the letter, dated so early as 20th August, 1858, attracted my attention. After referring to the " incomprehensible statement Dickens thought fit to insert in his *Household Words*, and by his requests transmitted to the newspapers," this letter goes on to say that the writer had for long wished to give Mrs. Stark " a detailed account of this most distressing event," and had often taken pen in hand to do so, but had laid it aside; " but " it continues " from a recent insertion of a letter which Dickens had written to a friend in America now going the round of the press, in which he talks of his wife, occasionally labouring under mental disorder, I think it only right to contradict that statement to such a friend as you."

* * * * *

Its Exposure. Note the date of this letter, 20th August, 1858. Note the reference to the letter written to a friend in America, " now going the round of the press." This can only be the " Violated Letter." Note that this letter was first published in the " New York Daily Tribune," of August 16th, 1858, and copied into the " Morning Chronicle," " Morning Herald," " Liverpool Mercury of August 31st, 1858.

We now return to the date of Miss Thomson's letter, and find

that it is remarkably prophetic; it claims on August 20th, 1858, that a letter which did not appear in this country until nine days later, had already been "going the round of the press." After that, one can only brand the letter as spurious; Mr. Wright ought not to have been taken in by it; or at any rate after my letter to him in February last, drawing his attention to certain discrepancies, he ought to have investigated the matter thoroughly and tested the truth of the grave charges made therein. Instead of doing this, he emphasises in his Autobiography the importance of this letter. Its publication was not permitted, because complete publication would have revealed its weakness and its falsity.

* * * * *

The Value Of Dates. Dates can be very inconvenient at times. Mr. Wright did not give the date of the publication of the "Violated Letter" in the "New York Tribune." I wrote asking if he knew it. He replied (12th February) that he had written "four times to New York in order to get the exact date" but without avail. He did not say to whom he had written. I wrote to that newspaper on February 12th and received a reply dated February 24th giving me full information, as to date, page and column.

* * * * *

Final Proof. One more conclusive proof; the latter is addressed to "Mrs. Stark, 1 Vanbrugh Place, Links Leath, Glasgow, Scotland." *There never was such an address as that in Glasgow.* So much for the value of any "revelation" Mr. Wright has made about Dickens!

* * * * *

Mr. A. W. Edwards. We shall all miss Mr. Edwards very much. He joined the Fellowship in February, 1903. For three years, from 1912, he acted as Minute Secretary to the Council and the Conferences, and in 1913-14 was a member of the Committee of Management. When he retired from Government service in 1925 he took up the arduous duties of Hon. Secretary of the Fellowship and of the Dickens House, and having put in eleven years of unselfish work, he is justly entitled to the distinction of Honorary Membership which the Committee has bestowed on him and on Mrs. Edwards.

In other spheres Mr. Edwards has also gained distinction. He has been a local preacher of the Methodist Church for no less than forty-six years; secretary of "Brunswick" Church in the heart of Dickens's South London; for seven years he has been Lay Missionary Secretary for London District United Methodist Church; and on two occasions has received the high honour of election as a representative to the Methodist Conferences. He has lately been serving on no less than six other Committees. A splendid record indeed, and we are proud that in spite of all these compelling forces he has never wavered in his allegiance to The Dickens Fellowship.

WALTER DEXTER.

THE AGREEMENT TO WRITE *PICKWICK*

SOME UNPUBLISHED LETTERS

IN our Second Pickwick Number of March last we printed an interesting series of Dickens's letters referring to the writing of *The Pickwick Papers*, and gave a facsimile reproduction of a letter to his future wife, in which he spoke of the visit from the publishers and the offer they had made him "to write and edit a new publication."

Through the courtesy of Mr. J. E. S. Sawyer we are now in a position to print some further letters which have just come into our possession.

The first is written to Dickens by Chapman and Hall on Friday, 12th February, 1836. This letter now makes it clear that the letter referred to above, dated "Wednesday Morning," was not written on February 24th as we stated, but exactly two weeks earlier, viz. 10th February, 1836. In it Dickens stated that he had to give the publishers "a decisive answer on Friday morning." He accordingly called upon Chapman and Hall that morning as their letter to him shows :—

Strand.

Feby 12. 1836.

Dear Sir,

In accordance with your wish expressed this morning we beg to offer the following as the engagement we are willing to enter into with you for a book illustrative of manners and life in the Country to be published monthly.

We propose to pay you at the rate of nine guineas per sheet of 16 pages demy 8vo containing about 500 words in a page—of which we should require one sheet and half every month. Should the publication prove very successful we shall of course be happy to increase the amount in a proportionate degree.

We understand you to engage to provide copy for the first number by the first of March and sufficient for the second by the 15th and that the future numbers should be always in our hands two months before the date of publication.

The payment for each number to be made always on the day of publication, which is understood to be the last day of every month.

Should these terms be satisfactory we shall be obliged by your reply confirming them or if there is any point you wish altered or explained we shall be happy to give immediate attention to it.

A Prospectus we shall be glad to have as soon as possible in order to prepare for its immediate issue.

We have read the Tuggs, and think it very good. It shall be put in the Printer's hands immediately.

Trusting the arrangement proposed may meet your views,

We are,

Dear Sir,

Yours faithfully,

C. & H.

It would appear from this letter that the " decisive answer " was not given by Dickens on the Friday, as the letter to Kate indicated. The proposals were put before him, confirmed in writing, and he took a little time to consider them ; then on the following Tuesday, Dickens wrote to Chapman and Hall accepting their proposal in the following letter :—

Furnivals Inn,

Tuesday Morning

16th Feby 1836.

Dear Sirs,

In reply to your Letter of Friday last, I beg to express my entire concurrence in the terms you propose, with one exception— I think the time you propose as the period during which the copy for every number should be in your hands, is too long. You will not object, I think, on consideration, to reduce it a little.

As I am removing to No. 15 in this Inn, I shall not be able to set to work until Thursday. I will call on you about 12 o'clock on that day, and bring you a Prospectus. Meanwhile, allow me to suggest that if you have the first number in the course of the first week in March, the second at the end of the third week in March, and so on, keeping you five weeks in advance, or thereabouts, your purpose will be fully answered. I have no doubt we can easily arrange this point, and I am quite sure you will not object to accommodate me, as much as you can, consistently with the interests of the yet unchristened Work.

Dr Sirs,

Very truly yours

Charles Dickens.

Messrs. Chapman & Hall.

Two days later, Dickens wrote the letter commencing " Pickwick is at length begun in all his might and glory," which Mr. William Miller reproduced in facsimile when publishing his reprint of *The Strange Gentleman* a few years ago. It is worth re-printing here to preserve continuity. The date of this letter would therefore be 18th February.

Furnival's Inn

Thursday Morning

[18th February 1836].

Dr Sirs,

Pickwick is at length begun in all his might and glory. The first chapter will be ready to-morrow.

I want to publish the Strange Gentleman. If you have no objection to doing it, I should be happy to let you have the refusal of it. I need not say that nobody else, has seen or heard of it.

Believe me (in Pickwickian haste)

Faithfully yours

Charles Dickens.

Messrs. Chapman and Hall.

After the death of Seymour, when the number of illustrations was reduced to two, and the letter-press increased by eight pages, it seems that Chapman and Hall proposed some extra remuneration and Dickens suggested ten guineas per sheet of sixteen pages instead of the original nine guineas. His letter was as follows :—

Furnivals Inn.

April 27th 1836.

Dear Sirs,

I have deliberated on the proposal you made me last night. Should you object to give me Twenty Guineas for the two sheets, until the appearance—say of the fourth, or fifth number ; and increase the scale of payment at that time, in the event of the sale of the Work increasing as we expect ? Making it twenty at once, would only be an addition of Two Pounds per number : If the Works should be very successful, after the period I have mentioned, I apprehend you would have no objection to go a little further.

Believe me

Faithfully yours

Charles Dickens.

I enclose 47 slips of copy, and a short address about the Plates. I should like to see a proof of the latter.

The next letter must have been written when the success of the publication was assured. Although undated, we can fix it as some time during August, as the character of Tom Smart appeared in Number Five, published at the end of July :—

15 Furnivals Inn.

Wednesday Morning.

Dear Sir,

I am much gratified with the very handsome terms of your note, received this morning, and am extremely happy to have it in my power to reciprocate most cordially, every sentiment of satisfaction you have expressed relative to our mutual friend Mr. Pickwick. Our connexion has been throughout, a most pleasant one to me, and I hope it may continue for a very long period, with the same good-will and friendly feelings on both sides.

The terms you propose are precisely those which had suggested themselves to my mind. (25£ per mo : after Nov. 8th). I need not add that they are perfectly satisfactory to me.

I will furnish you with the subjects of the Plates for the next number, as soon as I possibly can. I shall begin again to-morrow, or next day at furthest, and will turn them out with all possible dispatch.

Cruikshank sent a young artist of the name of Leech to me about a month ago, who when he heard Pickwick was engaged, seemed very anxious to try his hand at the Library of Fiction, with which I told him, I had nothing to do. He left the Inclosed Sketch from Tom Smart, here yesterday—as a specimen I suppose. As he threatened to call to-day, I have left out a note for him, saying

that I supposed he wanted you to see it, and I have sent it on accordingly.

Dear Sirs,

Very faithfully yours,

Charles Dickens.

Messrs. Chapman and Hall.

The chair's not bad, but his notion of the Bedroom is rather more derived, I should be disposed to think from his own fourth pair back, than my description of the old rambling house.

In November, when the increased payment agreed upon a month or two earlier came into force, Dickens sent the following letter of thanks to the publishers :—

Furnivals Inn.

Tuesday Evening

November 1st 1836.

My Dear Sirs,

I have been exceedingly gratified by your very kind letter ; not so much by the intelligence you communicate to me of Pickwick's success, and the consequent advantage it holds out to me (though they are something) as by the very kind tone in which it is couched, and the very handsome terms in which your intelligence is communicated.

I am well aware of the lingering disease under which Mr. Pickwick has recently laboured, and of the great aggravation of the symptoms which has gradually taken place. You may rest assured that the disease has reached its height, and that it will now take a favourable turn. Avoiding all showy promises, I will endeavour to prove to you, before this day week, that I am serious and in earnest. I only entreat you to recollect two things—first that I have many other occupations ; and secondly that spirits are not to be forced up to Pickwick point, every day. Although thank God I have as few worldly cares as most people, you would scarcely believe how often I sit down to begin a number, and feeling unequal to the task, do what is far better than writing, under such circumstances—get up, and wait till I am. It is needless for me to say how cordially I am interested in its success, or how proud I am of it. If I were to live a hundred years, and write three novels in each, I should never be so proud of any of them, as I am of Pickwick, feeling as I do, that it has made its own way, and hoping, as I must own I do hope, that long after my hand is withered as the pens it held, Pickwick will be found on many a dusty shelf with many a better work.

There—enough of Pickwick, and now for future periodicals. I should be the most insensible, and at the same time the most jolter-headed scribe alive, if I had ever entertained the most remote idea of dissolving our most pleasant and friendly connection. So I hereby nominate and appoint William Hall and Edward Chapman of No. 186 Strand, their heirs, executors, administrators, and assigns, my periodical publishers, until I am advertised in the daily papers, as having been compressed into my last edition—one volume,

boards, with brass plates; and in common with my very kind friend of the advertiser, I hope it may be long before I come out in so unique a form.

I had intended when I began this Letter, to close it by saying how much—how very much—I feel your honorable conduct. But as I know I should grow very sentimental if I said anything more about it, I will not trust myself to add more than that I am My dear Sirs,

Most faithfully yours

Charles Dickens.

Messrs. Chapman and Hall.

The final letter—so far as the present collection is concerned—is dated July 27th, a few months after the dinner held to celebrate the first anniversary of the publication of the first number, when the publishers presented Dickens with a cheque for £500.

Some further memento of the success of the work was then given, but we have no knowledge, at present, of its exact nature.

48 Doughty Street.

Thursday July 27th 1837.

My dear Chapman and Hall,

I cannot tell you how very much I am gratified and delighted by the receipt of your most unique and beautiful present, which I shall lay up in lavender for my boy to shew his boys—and girls likewise—as a Pickwickian relic of his respected father. It is indeed a pleasure to be connected with such men (I was going to say booksellers) as you, and I do most unaffectedly and sincerely assure you that my whole endeavours at this moment are directed to perpetuating our most pleasant and friendly association.

Believe me that any sentiments of private and personal esteem that you may entertain for me, I most cordially and warmly reciprocate towards you both—and trust me that with feelings most sensitive by nature to honorable and generous treatment, I am and shall ever be impressed with the highest possible sense of your unvarying conduct towards me.

With very many thanks for this last mark of your delicate and warm-hearted feeling—of which within the last three months I have observed other proofs that have touched me deeply—Believe me always

Most faithfully yours

Charles Dickens.

Messrs. Chapman and Hall.

GHOSTS OF GAD'S HILL

THE identity of "Ole Man River," the author of "Beloved Ghosts," reviewed on page 224 of the June number of *The Dickensian*, is revealed by the death of Dr. Louis Ferdinand Dods, of Hove, in October last, at the age of 71. The "Brighton Evening Argus" of October 15th, devoted two columns to an appreciation of Dr. Dods and his great love of Dickens, from whom he had first learned the rudiments of hand-writing.

FAREWELL TO MR. EDWARDS

A DINNER TO THE RETIRING HON. SECRETARY

ONE hundred and fifty friends of Mr. A. W. Edwards met at a Dinner, at the Palace Hotel, Bloomsbury, on Saturday, October 3rd, to honour him on his retirement from the Hon. Secretaryship of the Dickens Fellowship, after eleven years of devoted service.

The President of the Dickens Fellowship, Sir Stephen Killik, G.B.E., occupied the Chair, supported by the following Vice-Presidents, Lady Dickens, Mrs. Waley, Sir Buckston Browne, Mr. A. S. Comyns Carr, Mr. Walter Dexter, Mr. J. W. T. Ley, Mr. Ralph Straus, and Mr. H. Saxe Wyndham, and representatives from the Balham, Blackburn, Bromley, Eastbourne, Edmonton, Alberta, Hackney, Hatfield, Liverpool, Manchester, Nottingham, Redditch, Rochester, Rugby, St. Pancras, Sheffield, Southend, Wellingborough, and Whitstable Branches.

After the Loyal Toast had been drunk,

MR. GEORGE F. YOUNG, Chairman of the Executive Committee, said: "We have met to-night in this delightfully informal and friendly way for the main purpose of saying those two little words 'thank you' to Mr. and Mrs. Edwards, names as naturally linked together as Pike and Pluck; Podder and Property; Pickvick and Principle. A married man might accept an honorary position in a large and important organisation such as the Dickens Fellowship, but unless he had the full co-operation and sympathy of his wife, he would not hold that position for very long. We appreciate therefore that the unqualified success of the Honorary Secretary has largely been due to Mrs. Edwards's co-operation and sympathy. For this, and for her own work for the Fellowship, most especially in organising the Christmas treats to the children at the Charles Dickens School, work which she will continue, we are truly grateful.

"We also want to thank Mr. Edwards too," continued Mr. Young, "for his friendship, his example, his unselfish and ungrudging service; and his unshakable faith in those ideals which were set before us by the Founders of our world-wide Fellowship."

The speaker then remarked that Mr. Edwards had been the Honorary Secretary for more than eleven years—a much longer period than that of any of his predecessors. He was pleased to see present the second Honorary Secretary, Mr. J. W. T. Ley, who had followed B. W. Matz of revered memory.

From 1910 to 1915 the Fellowship was run by a Committee of Management, consisting of Messrs. Marriott, Matz, Dexter and Staff. The first two had passed away, but Mr. Dexter was happily with us to-night, as also were Mr. T. W. Hill, who served from 1915-1919, and Mr. C. H. Green, who held the office for the next five years, and then passed the bâton to Mr. Edwards.

But let no one suppose that Mr. Edwards's resignation was due to a diminishing interest in the work of the Dickens Fellowship, nor to old age. It was but a fortnight since Mr.Edwards joined in a Pickwick Pilgrimage in search of the source of the Hampstead Ponds, and finished the course as fresh as the youngest of the party.

Mr. Edwards had certainly not lost interest; unfortunately, partial deafness had come upon him, and he had found it impossible to follow the proceedings at the various meetings, but it was to be hoped that this disability was only temporary.

He wondered if we realised what this resignation meant to Mr. Edwards himself. He dared not trust himself to dwell upon this aspect. Only Mr. Edwards could know just how much it meant to give up after more than eleven years of full-time service in a purely honorary capacity.

During the whole of that time he had placed his services unreservedly at the disposal of Headquarters, the Council, Branch Secretaries, and visitors to the Dickens House. All had benefited from his ripe experience and sound judgment—always courteous and tactful, reliable and sound.

If to-day the prestige of the Dickens Fellowship stood higher than ever, it was because Mr. Edwards had in him something that counted for more than even his own unquestioned ability. He had diffused the charm and personality of a truly noble character.

"Mr. President, Ladies and Gentlemen," concluded Mr. Young, "There is no way in which we can repay such service. But if in the few words I have been privileged to say on your behalf, and on behalf of absent friends, if perchance I have to some extent correctly assessed your appreciation of such service, then shall we not, to-night, dedicate ourselves anew to the work so near to his heart, and in the name of A. W. Edwards resolve to follow the example he has set in spreading the Dickens Gospel of Humanity and Good Fellowship?"

MISS MARY BRYAN, Chairman of the Council, followed, and said that it was very gratifying to voice the thanks and appreciation of such a company of good fellows to one whom we all regarded not only as a good fellow but as a valued and well-loved friend.

Some of us grown older and greyer, though not grimmer, in the passage through life, had many varied and lasting recollections of Mr. Edwards and we acknowledged a debt of gratitude to him for his many kindly acts and wonderful help and inspiration.

Mr. Edwards had the happy knack of getting there without really seeming to do so. His quiet unostentatious manner must not, however, be mistaken for a happy resignation. Far from it. He knew what he wanted and he got it by work and perseverance.

She sometimes wondered whether we ever realised how much was demanded of the individual who willingly shouldered such a position as Honorary Secretary, and were we not all apt to take him very much for granted, not because we were naturally selfish, but because we just didn't think.

She would indeed wish Mr. Edwards to know how deeply and sincerely we all appreciated his every effort.

For us there would always be " our Mr. Edwards " and we wished for him many happy days in which to bask in the friendship and love of the members of the Dickens Fellowship.

SIR STEPHEN KILLIK, G.B.E., then presented Mr. Edwards with a case of pipes and Mrs. Edwards with a row of pearls. These gifts, said Sir Stephen, could be in no way an adequate recognition of the self-sacrificing and ungrudging services of the recipients and were only intended to be permanent mementoes of a memorable occasion. He then handed to Mr. Edwards a more substantial token of their appreciation—a cheque for £125—and asked the company to drink the health of Mr. and Mrs. Edwards with musical honours.

MR. A. W. EDWARDS who was received with hearty and prolonged cheers, said :

" Mr. President and Fellow Dickensians—

" I am almost overwhelmed by the all-too generous appreciation shown to-night for the work I have tried to do—expressed in such terms of affectionate regard coupled with the munificent tokens of that regard, that I can say little more than ' Thank You ! ' for my feelings lie too deep for many words.

" I am glad that you have included my wife in this tribute. The amenities of home life have frequently to be sacrificed when one is engaged in outside work, and I have sometimes been ' twitted ' as being a ' Bed-and-Breakfast-man ' owing to the claims upon my time for Committee work of one kind or another.

" A week or two ago as I was writing up my last Minutes of the Executive Committee and the Trustees' Meetings, I felt a kinship with young John Chivery, who after the kind but firm refusal of Little Dorrit to accept his hand and heart, composed the brief Epitaph to be placed on his tombstone in St. George's Churchyard, ' Here lie the remains of John Chivery, never anything worth mentioning, etc.,' and as I contemplated the days when my Secretarial activities would cease, I felt a strange sympathy with John sitting in the Grove formed by the family washing, ' A broken-down ruin that goes to his Mother's heart.' But to-night I feel more like the faithful John in his earlier more expansive and poetical mood.

" To have won such esteem as you have expressed to-night is indeed an honour, and will be a memory that will often cheer me in the less active time that lies before me, I am only too conscious of my many short-comings, of things left undone, of things that might have been done better, to claim to have merited all the kind sentiments that have been expressed to-night. My position and work have been comparatively easier and pleasanter than those of my predecessors

in office: I am honoured by the presence of three of them at this function, Messrs. Ley, Hill, and Green.

" When I came on the scene old misunderstandings as between Branches and Headquarters had passed away, and I entered upon my work in a much happier atmosphere. ' The lines had fallen to me in pleasant places and I had a goodly heritage,' and during my years of office I have tried to consolidate the good work done by my predecessors. When I took that office the acquisition of the Dickens House was an accomplished fact, and my association with the House has been altogether a congenial and delightful task. I have seen its gradual development from a place filled with Loans, to a House from which practically all loans have been eliminated and replaced by treasures that belong to the Nation under the Trustees.

" I am reminded that five years ago this very day, I sailed to America with a commission to visit as many branches as possible. I look back on that time with the utmost satisfaction and lay the ' flattering unction to my soul ' that my contact with our American and Canadian Branches did an incalculable amount of good to our cause.

" Well, now my work is finished, I want to bespeak for my successor, the same kindliness of spirit, the same considerateness, the same help that you have always extended to me. In Mr. Rust you have a man eminently fitted to take up this work; he is well known, he has a profound knowledge of Dickens and a long association with the work of the Fellowship. I sincerely wish him a long and successful term of office."

MR. T. W. HILL (Hon. Treasurer) then rose and in the name of all present thanked Sir Stephen Killik for his kindness in presiding, and gave the Toast of the President's health.

Mr. Hill then gave some account of the work of the Sub-Committee who had organised the Dinner, offered a few figures—indigestible at all times, but particularly so after dinner.

The response to their appeal on Mr. Edward's behalf had been very gratifying. Nearly 250 replies had been received, including eighty-odd members and most of the Past Presidents and Vice-Presidents who could not be with us had sent donations to the Testimonial Fund. Very many had also sent the further contribution for which opportunity was given. Many had sent special greetings to our guests. The branches all over the Empire and Overseas had responded nobly, and some 40 representatives of branches were present to-night.

The general result had been the present happy appearance of Mr. and Mrs. Edwards, who, the company would like to know, celebrated their forty-eightb wedding anniversary to-morrow.

Perhaps a brief reference might be allowed to Mr. Edwards's successor as Secretary—the Fellowship's " New Deal." We all wished Mr. Rust every success in the job he was undertaking. He was well fitted for his task, and the Fellowship could with confidence go on building itself up to still greater heights under his guidance.

" Let me finish," continued Mr. Hill, " by returning to Mr. Edwards.

" He has, we know, the breast-plate of righteousness, and the shield of faith, but that shield has no heraldic device. I therefore venture to suggest emblazoning it like this :

" On the dexter side I would have a sledge-hammer covered with velvet symbolic of Edwards's conciliatory method of getting his own way, crossed with a fountain pen filled with the milk of human kindness, all on a ground of scarlet, the colour of cheerfulness. On the sinister side there would be only pure gold, for there is nothing sinister about Edwards. For the supporters ; on one side a portrait of Mrs. Edwards, blindfold, in an adoring attitude, and on the other side Mrs. Edwards again, handing a bun and an orange to a Lant Street School child. The crest above all would be a crown of ' pearls without price.' "

A programme of music and recitations followed, contributed by the following members, Misses Marjorie Davies, Laura Godfree, M. Greatwood, Grace Maxted and Mrs. Matthews ; Messrs. J. H. McNulty, Leo Mason, E. Kilburn Scott and T. W. Hill.

By special request Mr. A. W. Edwards read one of the mirth-provoking " Jan Stewer " stories.

DEAR DICKENS HOUSE—FAREWELL !

STOREHOUSE of Treasures of ' The Master's ' fame
Established in those early days, when he
Wrote *Pickwick*, *Oliver* and *Nickleby !*
The Fellowship rejoices that its aim
To gain possession, ultimately came
To fruition ; and here for all to see
Are garnered relics, which posterity
Will prize, associated with his name.

The Dickens House is known the wide world o'er !
And pilgrims flock to it from ends of earth.
Our joy has been to greet them—tell its worth.
That joy alas ! will now be ours no more ;
Our task is finished ! Others now must tell
Thy story ; so, dear Dickens House, Farewell !

A. W. EDWARDS.

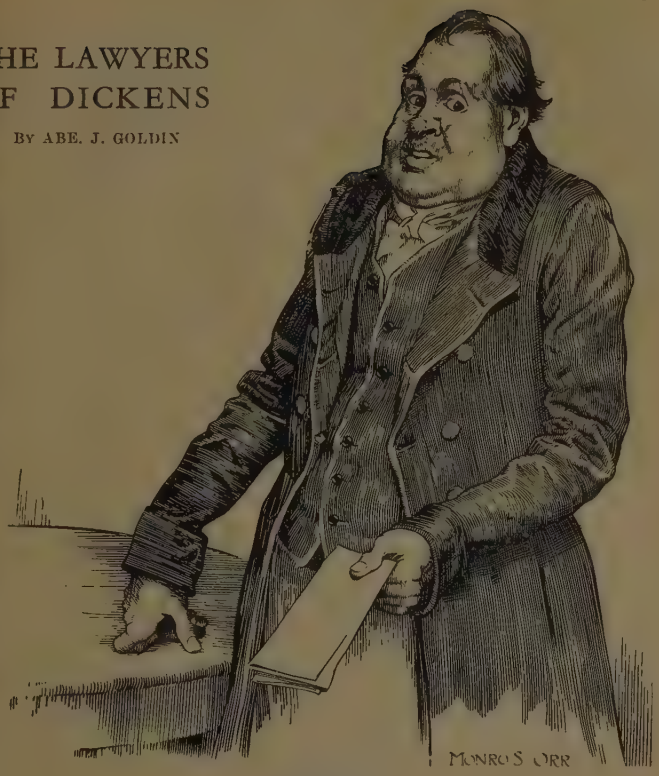
October 1936.

A NORFOLK DICKENS PAGEANT

A Dickens Fair and Pageant is being arranged at Aldborough Green, Norfolk, on July 21st and 22nd, 1937, in celebration of the Twenty-first Birthday of the Women's Institute movement.

THE LAWYERS OF DICKENS

By ABE. J. GOLDIN



Solomon Pell

TO understand Dickens's unkind treatment of his legal characters, and the great scorn and vitriolic sarcasm which characterised his treatment of the courts and justice generally, one must appreciate the conditions which existed in England during the greater part of his life.

In the early nineteenth century England was not medieval nor even particularly backward as nations go. She had progressed far from her past. But reforms are always a matter of slow process, legal reforms particularly. The government of cities and towns was rather archaic. There were no sewers, health officers, unions, school lands, sanitary legislation, and very few hospitals. Untrained constables constituted the police force. There were few statutory protections for the public outside of criminal offences. Bankruptcy laws were inaugurated only for men of trade, and bankruptcy was a crime in all others. An insolvent debtor, other than a trader, was imprisoned in the Fleet or Marshalsea. Inability to pay one's debts was a crime

with an interminable sentence, to the subsequent demoralization of the debtor and his family. Even in America we had debtors' prisons during the same period, but they were abolished in the early part of the nineteenth century, New York taking the lead in 1831, and the other states following shortly thereafter.

But it was in the field of criminal law that the least progress had been made. The harshness and cruelty of a crude and undeveloped people had survived in this field particularly. Over two hundred crimes were punishable by death ! Nearly all the crimes that we consider minor infractions to-day were then in the category of capital offences. Nowhere else in the world were so many crimes attended by the extreme penalty. And the executions were public !

The cruelty and barbarity of the system was felt by all those concerned in the administration of what was called justice. The courts, in order to protect the unfortunate wrongdoer, raised all the safeguards they could in the way of technicalities, to save the defendant's neck. Lawyers devised many and ingenious arguments to save their clients. Naturally they were not all justified, for in the course of time there were those who used the system not to secure, but to defeat, justice.

Procedure in the common law courts and the Court of Chancery was technical, cumbersome and unwieldy. Mistakes were fatal. The Chancery Court was particularly slow moving. It endeavoured to give relief in those phases of legal administration which the common law courts were unable to handle by reason of the peculiarity of the English legal system. The Chancery was top heavy with procedure. A case could sometimes not be completed in the litigant's lifetime, particularly where there were a number of defendants in the contest. If one of the defendants died before the suit was terminated, the suit had to be begun all over again. The forms were cumbersome and reiterative. A reading of some of them will show their utter unwieldiness. The practice was also involved, and the procedure never-ending. For this reason, and because of the understaffing of the courts, the business was delayed.

Reforms in the procedure and practice were slow in coming, and were no doubt retarded by the conservatism of the lawyers themselves. Lawyers are notoriously averse to changes, having learned from bitter experience the pitfalls and dangers that will beset them until the law has been definitely settled by interpretation, with the possibility that such interpretation will render the situation more complicated than ever.

Dickens was in close contact with the law and lawyers for many years. His earliest experience was the imprisonment of his father for debt, when he was just a boy. This made an impression on his mind that was never eradicated. As a young man he spent eighteen months in a lawyer's office at Grays Inn. Then he later became a shorthand reporter in the courts. He thus had ample opportunity to observe the operation of the courts and the methods of the lawyers. Later in life he sued in Chancery to stop the piracy of his *Christmas*

Carol and *Chuzzlewit*. He won his case, but was nevertheless, owing to the insolvency of the defendants, compelled to pay the costs of suit, much to his chagrin. Needless to say, this did nothing toward increasing his affection for the Court of Chancery.

Dickens, however, was not alone in this attitude toward lawyers. Up to his time, the lawyer was the butt of all writers, who generally made a scoundrel out of every member of the legal profession appearing in their works. Milton, Pope, Bacon, Ben Jonson, Burton and Goldsmith showed in their writings the greatest contempt for lawyers. Shakespeare wrote slightingly of them in "King Lear," and who can ever forget

"The first thing to do, let's kill all the lawyers,"

in his "Henry VI."? Of course he glorified Portia, but after all, she was not, strictly speaking, a member of the legal profession. Someone had to come to the rescue to prevent our comedy from becoming a tragedy, and to give voice to one of the most eloquent pleas ever spoken or written.

In all of his books, excepting *Nicholas Nickleby*, *Dombey and Son*, *Barnaby Rudge* and *Hard Times*, Dickens satirized the lawyers and court procedure. In *Oliver Twist* and *The Pickwick Papers*, the magistrates were raked over the coals, and the Chancellor in *Bleak House* was handled none too softly.

While a great writer, Dickens was fundamentally a greater reformer. He graphically portrayed the injustice and cruelty for which an outgrown system of administration was responsible, with a view to correcting the evils. He used ridicule and satire to accomplish this purpose as Voltaire did. What would be more natural than to adopt the same attitude toward the lawyers. They were closely involved in the administration.

Dickens's artistry consisted chiefly in drama and characterisation. His lawyers are no exception. He did not have a legal mind, and never wrote of legal problems. He was concerned primarily with the administration of the law. The evils of imprisonment were shown in *Little Dorrit* and *The Pickwick Papers*, and the harsh administration of the poor laws in *Oliver Twist*, but nowhere in *Bleak House*, where he brought into the glaring light the law's interminable delays, does he describe the character of the abuses in Chancery.

Thirty-five lawyers have been immortalised by Dickens. Nowhere in the history of literature have so many men of any one profession been handed down to posterity in so short a period of writing. In reading *The Pickwick Papers* we have been entertained and amused by the trim, little, dried-up Perker, and his clerk, Lowten, the contingent fee sharpers, Dodson and Fogg, the bullying-red-faced Buzfuz, the commonplace Snubbin, and the egregious Pell of the Insolvency Court. In *The Old Curiosity Shop*, who can forget the villainous Brass and his sister? In their office they had a treacherous chair that helped squeeze the client dry. Sally Brass, though not a lawyer, was a close student of the law. She was gaunt and bony with a red moustache, inspired awe and looked like Samson—a most unlovely

picture. *David Copperfield* gave us Uriah Heep, the synonym for hypocrisy, and Spenlow and Jorkins, the first capable and the latter incapable. In *Bleak House*, we have the unctuous, gentlemanly, old-fashioned, but cunning Tulkinghorn, the self-satisfied Kenge and the respectable, but lifeless, Vholes. The self-sacrificing Carton is one lawyer that becomes more or less of a heroic figure in the *Tale of Two Cities*. In *Great Expectations* he gave us the forceful, overbearing and successful Jaggers, and in *Oliver Twist*, Fang, who could have sued his own countenance for libel, if sober, and won.

But Dickens did not attack the legal profession as such. To achieve his purpose, it was necessary to paint his picture as black as possible. To allow a ray of light would have lessened the effect. The profession of law in Dickens's period, as it is to-day, was nevertheless an honourable one, despite his characterisations. Lawyers are, after all, a necessity, so long as we have laws to administer. Honest people must be protected from the cupidity, deceit and selfishness of their fellow men. Business men must be advised, honest differences must be properly laid before the courts, and property and personal rights secured.

Nor were all of Dickens's lawyers scoundrels, despite the fact that practically every one of them displayed some displeasing characteristic. He recognised their necessity when in *The Old Curiosity Shop* he pays them a rather left-handed compliment :

> " It's a pleasant place we live in, Sir, a very pleasant world. There are bad people in it, Mr. Richard, but if there were no bad people, there would be no good lawyers."

If we remove their grotesque clothing, we could easily find the counterparts of Dickens's lawyers to-day. People do not change. But Dickens's lawyers do not represent the profession as a whole to-day, any more than they did in Dickens's time.

Despite the attitude that his writings express towards lawyers, Dickens was fair to them. He maintained a close relationship with a number of lawyers. Among his intimate friends were two great lawyers of his time, Lord Denman and Lord Cockburn. His son followed the legal profession, became a great barrister and later a judge. The lawyers of all times have read and loved Dickens.

Dickens lived to see the abuses that he decried remedied. His endeavours as a reformer were not in vain. The Chancery Laws of England were changed during his lifetime. Prison reform began during Dickens's life, and great changes were made in the penal system. The abolishment of imprisonment for debt was accomplished the year before Dickens died. By 1861 there were only four crimes in England for which the penalty of death was exacted. Dickens's wit, courage and industry, and his wholehearted leadership in moulding the thought of the English people and forcing them to action, were decisive factors in securing these reforms. He was one of the greatest humanitarians of any time, and for the benefits that mankind obtained through his efforts he is entitled to the undying gratitude of men.

A "MORNING CHRONICLE" POSTSCRIPT

WE have seen from the letters published on pages 275-280 of the last number, the great antagonism that existed between the proprietor and his late servant; the former recognising in Dickens a very capable descriptive writer, of undoubted value to his paper, but never thinking of any other life for him than that of a newspaper man; and Dickens, full of the fire of genius, anxious to break the chains that bound him to the dull routine of the newspaper world, and to seek fame in the realm of imaginative literature.

How it must have rankled in Dickens that Easthope should never have regarded him as being suitable for anything better than newspaper reporting!

A few years—less than eight—were to witness a wonderful change in the situation. Easthope had become Sir John; the grey-beards of Edinburgh and the youth of Boston and New York had acclaimed Dickens as a genius. *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop*, *Barnaby Rudge*, *Martin Chuzzlewit* and *A Christmas Carol* had set the seal on his fame.

There are in Count de Suzannet's collection two letters to "Sir John," both written in February 15th, 1844; the second is not dated, but bears the endorsement of Easthope.

They state that there was an invitation to dine that Dickens was unable to accept, and a meeting between the proprietor and his late parliamentary reporter.

1 Devonshire Terrace.

Fifteenth February, 1844

Dear Sir John

I am exceedingly sorry not to have been able to answer your note when your servant was here. But I was much engaged with visitors two deep; and lived in hopes of their business being brief which it was not.

I am obliged to wait at home this morning until Four: and if you could call, as you kindly propose, I should be happy to see you. I very much regret to say that I have an engagement to dine out, or I should have been truly glad to dine with you.

Faithfully Yours

Charles Dickens

Sir John Easthope.

Devonshire Terrace

Thursday afternoon [15 February 1844]

Dear Sir John

I find (which I had forgotten when I wrote to you) that in all probability, I shall have to be at my Printers' tomorrow, and may be detained there, after the time I named in my note. Allow me to say then, that I will take the chance of finding you at home on Sunday between two and three. And pray do not take the trouble to write, in the event of your being engaged as I shall be calling in

your neighbourhood in any case, and shall not be in the least degree inconvenient though you be not at home.

After Tuesday next, I shall be quite free in the morning; and should I not find you at home on Sunday, I will repeat my visit at a quarter before eleven on Wednesday.

Faithfully Yours

Charles Dickens

Sir John Easthope.

We can only hazard a guess at the conversation at the meeting, and we are assisted in our conjecture by a letter to Thomas Mitton preserved in the Huntingdon Library at San Marino.

1 Devonshire Terrace

Sunday, March 10th, 1844

My Dear Mitton,

Easthope is such a damned screw, and it is so impossible to fix him to anything, that I thought it best not to dally but to do something for the good men of the past, who, if they heard (which they would be sure to do from him), might think I had rather forgotten Fred's quick appointment and rapid removal. I was standing out on a question of finance. So I said to Doyle "I won't make any bargain with him at all, or haggle like a Peddler, but I'll write him a leader now and then and leave him in June to send me a cheque for the whole. He shall set his own value on them; and if he sets too little, the shame is his, and not mine." He would pay Anything he says, for letters from Italy, but that wouldn't do. I have no doubt he would pay 20 guineas a week. But it wouldn't do.

I send you a paper with my first article in it, the second leader. When you have read it send it me back, as I have no other

Faithfully Always

Charles Dickens

The "leader" referred to was in "The Morning Chronicle" of the previous day, and was devoted to "The Agricultural Interest." As no later contributions of this nature can be traced, it is highly probable that the value of Dickens's services did not receive a proper assessment at the hands of his old employer, and so no further articles were forthcoming. The letters from Italy appeared later in "The Daily News," and in spite of Dickens's opinion of Sir John Easthope as a paymaster he evidently had a sufficiently high regard for him as a man, since we find Sir John, his wife and his sister among the guests at Dickens's house at the dinner in June, 1844, prior to his departure for Italy.

It should be noted that Dickens had made a contribution to the "Morning Chronicle" some eighteen months before this correspondence. It was a review of a pamphlet entitled "A Letter to Lord Ashley, M.P., on the Mines and Collieries Bill, By C. W. Vane, Marquess of Londonderry, G.C.B." and appeared in the issue of October 20th 1842. The original manuscript was discovered in 1934 in the John Rylands Library, Manchester.

THE AMERICAN EDITIONS OF PICKWICK

COMPILED BY NEWBURY FROST READ

[THE following list of one hundred and twenty-seven American editions of *The Pickwick Papers* is as accurate as available records permit. It has not been possible to examine each edition, or even to trace the successors of some of the publishers, and considerable reliance has had to be placed on old trade-lists, which, unfortunately, do not always give complete information. The date of publication and the country of origin have often been difficult to ascertain, as many editions, particularly of the earlier period, do not supply any such useful necessary information. It is of interest to note that no less than sixty-one different publishers are included in this list. Although several editions bear the same name, care has been taken to ensure that they were indeed separate editions. It will also be noticed that several of the names of editions were used in America before they were adopted in England. The appearance of this list has been delayed long past the date set by the Editor, due to the fact that researches have been made in an effort to clear up doubtful points.]

1836—THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB: CONTAINING A FAITHFUL RECORD OF THE PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES AND SPORTING TRANSACTIONS OF THE CORRESPONDING MEMBERS. Edited by "Boz." Philadelphia. Carey, Lea & Blanchard. 1836-1837. No illustrations. 12mo., brown boards, red cloth backs, paper labels. 5 vols. $1.80. First American edition, and first edition of first volume in book form.

1836—NEW YORK. James Turney, Jr. 52 illustrations (although title page calls for 54), 7 Seymour plates as reworked by Phiz, 2 Buss plates, 34 plates by Phiz, and 9 by Alfred Crowquill. 8vo., green printed pictorial wrappers. 26 monthly parts. 12½c. each part.

1838—PHILADELPHIA. Carey, Lea & Blanchard. 19 full-page illustrations engraved by J. Yeager, reproducing some of the extra illustrations of Alfred Crowquill and Sam Weller, Jr. Cr. 8vo., printed in double columns. 1 vol.

1838—NEW YORK. James Turney, Jr. With illustrations by Crowquill. 8vo. Cloth. 1 vol. There are a number of variations of this edition, differing from one another in illustrations and title pages.

1838—NEW YORK. W. H. Colyer. Illustrations by Seymour, Phiz, and Crowquill. 12mo. Green boards, green cloth backs, paper labels. 2 vols.

1840—NEW YORK. J. Van Amringe. Illustrated by Crowquill. 8vo. 1 vol.

1842—NEW YORK. R. P. Bixby & Co. Illustrations by Crowquill. 8vo. 1 vol.

1842—NEW YORK. W. H. Colyer. Reproductions of a few original illustrations. 12mo. 2 vols.

184[?]—COMPLETE WORKS OF CHARLES DICKENS (6 vols.). Philadelphia. T. B. Peterson & Brothers. Without illustrations. 8vo. First American uniform collected edition. It was published toward the close of the 1840's.

1857—ILLUSTRATED OCTAVO EDITION. Philadelphia. T. B. Peterson & Brothers. Illustrated. 8vo. 1 vol. $2.50.

1857—ILLUSTRATED DUODECIMO EDITION. Philadelphia. T. B. Peterson & Brothers. Illustrated. 12mo. 2 vols. $1.50 per vol.

1857—PEOPLE'S DUODECIMO EDITION. Philadelphia. T. B. Peterson & Brothers. Illustrated. 12mo. $1.50.

1861—PEOPLE'S EDITION. Philadelphia. T. B. Peterson & Brothers. 12mo. Also issued in paper at 50c. per vol.

1861—HOUSEHOLD EDITION. New York. W. A. Townsend & Co. Frontispieces by F. O. C. Darley. 12mo. 4 vols. Green polished cloth.

1865—HOUSEHOLD EDITION. New York. Hurd & Houghton. Illustrated from drawings by F. O. C. Darley and John Gilbert. 16mo. 4 vols. Also issued in large paper at $5 per vol.

1867—GLOBE EDITION. New York. Hurd & Houghton. 12mo., cloth. $1.50.

1867—BUFF PAPER COVER EDITION. Philadelphia. T. B. Peterson & Brothers. Without illustrations. 8vo. 75c.

1867—NEW NATIONAL EDITION. Philadelphia. T. B. Peterson & Brothers. Portrait and illustrations. 8vo. The first volume is composed of *The Pickwick Papers* and *The Old Curiosity Shop*; it appeared in February.

1867—PEOPLE'S EDITION. Philadelphia. T. B. Peterson & Brothers. Frontispiece and 11 plates on tinted paper. 12mo. $1.50.

1867—AN EDITION. Cambridge, Massachusetts. Riverside Press. Illustrated by Darley, Gilbert, Phiz, and others. 8vo. 4 vols.

1867—THE DIAMOND DICKENS. Boston. Ticknor & Fields. Portrait and 16 plates by Sol Eytinge. 16mo. $1.50. This, the first of the Ticknor & Fields editions, appeared in January, having been printed at the University Press (U.S.A.); Dickens's letter authorising it caused considerable controversy.

1867—DICKENS EDITION. Boston. Ticknor & Fields. No illustrations. 16mo., paper. 75c.

1867—LIBRARY EDITION. Boston. Ticknor & Fields. Original illustrations. 2 vols. 12mo., cloth. $2 per vol.

1868—CHEAP POPULAR EDITION. New York. Appleton & Co., No illustrations. 12mo., paper covers. 35c.

1868—RIVERSIDE EDITION. New York. Hurd & Houghton. Illustrated "mainly by Seymour and Phiz." 12mo. 2 vols. $5.

1870—POPULAR LIBRARY EDITION. New York. Appleton & Co. Portrait and illustrations. 12mo., cloth.

1870—COLLIER'S UNABRIDGED EDITION. New York. P. F. Collier. Illustrated. 4to. *Pickwick* appears in first volume, which also contains *Pictures from Italy*, *American Notes*, and *Bleak House*.

1870—DICKENS EDITION. Boston. Fields, Osgood & Co. 16mo., cloth. 1 vol.

1870—ILLUSTRATED HOUSEHOLD EDITION. Boston. Fields, Osgood & Co. Illustrations. 12mo. $1.50

1870—Reprint of ENGLISH HOUSEHOLD EDITION. New York. Harper & Brothers. Illustrated by Thomas Nast. A reprint of the English edition, but with American illustrations.

1871—HANDY VOLUME EDITION. New York. D. Appleton & Co. Illustrated. 12mo., 326 pp., cloth. 75c.

1872—AN EDITION. New York. Hurd & Houghton.

1872—STANDARD EDITION. Philadelphia. J. B. Lippincott & Co. With 43 steel plates. 8vo., extra cloth. 2 vols. $3 per vol.

1872—AMERICAN HOUSEHOLD EDITION. New York. New York Book Concern. 52 illustrations by Thomas Nast. Sm. 4to. $5. Published also in parts at 25c. each.

1872—AN EDITION. Boston. S. Walker & Co. Illustrated by Darley, Cruikshank, and others. 8vo., in parts. 4 vols.

1872—COPPERFIELD EDITION. New York. Worthington Co. 12mo. 1 vol.

1873—CARLETON'S NEW ILLUSTRATED EDITION. New York. G. W. Carleton & Co. Frontispiece and plates. 12mo. 1 vol. $1.50.

1873—PEOPLE'S EDITION (40 parts). Philadelphia. Gebbie & Barrie. Illustrated. Royal 8vo. 50c. each part.

1873 LIBRARY EDITION. Philadelphia. J. B. Lippincott & Co. Illustrated with steel engravings by eminent artists. 8vo.

1873 THE CHARLES DICKENS EDITION. Boston. J. R. Osgood & Co. 8 illustrations. 12mo.

1875 STANDARD ILLUSTRATED EDITION. Philadelphia. J. B. Lippincott & Co. 2 vols. $3 per vol.

1875—GADSHILL EDITION. Boston. J. R. Osgood & Co. 2 illustrations in each volume. Cr. 8vo, on tinted paper. 1 vol. $2.

1875—LIBRARY EDITION. Boston. James R. Osgood & Company. Plates. 12mo. 2 vols.

1875—CHEAP EDITION. Philadelphia. T. B. Peterson & Brothers. Paper covers.

1876—NEW HOUSEHOLD EDITION. New York D. Appleton & Co. Illustrated. Sq. 8vo.

1876—HARPER'S HOUSEHOLD EDITION. New York. Harper & Brothers. With illustrations. 8vo. 1 vol. $1 in paper, $1.50 in cloth.

876—NEW ILLUSTRATED LIBRARY EDITION. Boston. Hurd & Houghton. Illustrated by Phiz and Darley. 12mo. 2 vols. $2 per vol. Introduction by Edwin P. Whipple, Esq.

876—DIAMOND EDITION, New Issue. Philadelphia. J. B. Lippincott & Co. Illustrated. 16mo, paper covers. 35c.

876—AN EDITION. Philadelphia. T. B. Peterson & Brothers. With illustrations. 12mo. 2 vols. $1.50 per vol.

876—AUTHOR'S EDITION. Philadelphia. Porter & Coates. With illustrations by Sol Eytinge. 12mo. $1.50

879—FRANKLIN SQUARE LIBRARY. New York. Harper & Bros. No illustrations. 4to. 20c.

1879—COMPLETE WORKS. New York. John W. Lovell Co. Illustrated. 12mo.

1879—NEW EDITION. Philadelphia. Porter & Coates. With illustrations. 12mo.

188[?]—DICKENS' COMPLETE WORKS. Boston. Aldine Book Publishing Co. Frontispiece and 5 plates. 12mo. Published early in the 1880's.

1880—CARLETON'S ROYAL EDITION. New York. G. W. Carleton & Co. Profusely illustrated. 4to, black buckram.

1880—PEOPLE'S EDITION. Boston. Estes & Lauriat. Illustrated. 12mo.

1880—CABINET EDITION. Philadelphia. J. B. Lippincott & Co. With illustrations. 12mo.

1880—CHARLES DICKENS EDITION. Philadelphia. J. B. Lippincott & Co. Illustrated. 12mo.

1880—AN EDITION, 35 vols. Philadelphia. T. B. Peterson & Brothers. No illustrations. 8vo, paper covers. 50c.

1880—POCKET EDITION. New York. Scribner & Welford. No illustrations. 24mo.

1883—AN EDITION. New York. J. W. Lovell Co. 12mo.

1883—LOVELL'S LIBRARY. New York. John W. Lovell. Without illustrations. 16mo. 2 parts. 20c. per part.

1883—SEASIDE LIBRARY. New York. George Munro. No illustrations. 4to, paper covers. 20c.

1883—SEASIDE LIBRARY POCKET EDITION. New York. George Munro. No illustrations. 12mo. 2 vols. 20c. per vol.

1884—NEW EDITION. New York. Thomas Y. Crowell. Illustrated. 12mo.

1884—EDITION DE LUXE. New York. R. Worthington. Illustrated. 8vo.

1885—CAMBRIDGE EDITION. Boston. Estes & Lauriat. Illustrated. 8vo.

1885—HANDY LARGE TYPE EDITION. Boston. Estes & Lauriat. Illustrated. 16mo.

1885—UNIVERSITY EDITION. Boston. Estes & Lauriat. Illustrated. 12mo.

1886—ILLUSTRATED LIBRARY EDITION. New York. John P. Alden. Illustrated. 8vo. 60c.

1887—BOSTON EDITION. Boston. Estes & Lauriat. Illustrated. 12mo.

1887—HANDY EDITION. Philadelphia. J. B. Lippincott & Co. Illustrated. 16mo. 2 vols. 50c. per vol.

1888—PICKWICK EDITION. New York. Hurst & Co. Illustrated. 12mo.

1889—AN EDITION. New York. F. M. Lupton. No illustrations. 8vo. $1.

189? —CRUIKSHANK EDITION. Boston. S. E. Cassino. Illustrated. 8vo. 3 vols.

189? —AN EDITION. New York. International Book Co. Frontispieces. 12mo.

1891—NEW EDITION. New York. T. Y. Crowell & Co. Illustrated by Phiz and others. 12mo.

1891—POPULAR EDITION. New York. T. Y. Crowell & Co. Illustrated. 12mo.

1891—BEACON EDITION. Boston. Dana, Estes & Co. Illustrated. 8vo, sold by subscription. $2.50 per vol.

1891—NEW EDITION. New York. Dodd, Mead & Co. Illustrated by Seymour. Barnard and others. 12mo.

1892—GEBBIE'S CHOICE EDITION. Philadelphia. Gebbie & Co. Illustrated by F. Barnard and others. 8vo.

1895—EXCELSIOR EDITION. New York. The American News Co. Portrait and illustrations. 8vo.

1895—AN EDITION. New York. Merrill & Baker. Illustrated. 8vo.

1896—ILLUSTRATED LIBRARY OF FAMOUS BOOKS. Boston. H. M. Caldwell & Co. Illustrated. 12mo. 75c. *Pickwick* is No. 179 of the Library.

1896—ILLUSTRATED CABINET EDITION. New York. Merrill & Baker. Illustrated. 12mo. 2 vols. $1.50 per vol.
1899—AN EDITION. New York. Mershon & Co. 1 vol. 75c.
1899—AN EDITION. Chicago. Rand McNally & Co. 50c.
1899—AN EDITION. New York. Frederick Warne. Paper. 20c.
1900—AN EDITION. New York. A. L. Burt & Co. Without illustrations. Cloth.
1900—SOMERSET EDITION. New York. T. Y. Crowell & Co. Frontispieces. 2 vols. $1.50 the two.
1900—ILLUSTRATED CABINET EDITION. Boston. Dana, Estes & Co. Illustrated. 2 vols.
1900—LIBRARY EDITION. Boston. Dana, Estes & Co. Illustrated. 12mo.
1900—READABLE BOOKS. Boston. Little, Brown & Co Frontispiece 12mo. 1 vol (827 pp.). $1.
1901—COMPLETE LIBRARY EDITION. Boston. H. M. Caldwell & Co. Illustrated. 12mo.
1902—AUTHOR'S EDITION. New York. A. Wessels Co.
1903—POPULAR LIBRARY OF NOTABLE BOOKS. New York. Thos. Y Crowell & Co. Illustrated. 12mo. $1.25.
1903—AUTOGRAPH EDITION. New York. Geo. D. Sproul. Extensively illustrated and with an original frontispiece by Harry Furniss. 8vo. 6 vols. $30 per vol. Edited with annotations bibliographical and topographical by F. G. Kitton, and with an Introduction by Percy Fitzgerald, M.A., F.S.A.
1904—AN EDITION. New York. Daniel Appleton & Co. Illustrated by Phiz, Buss, and Onwhyn (32 plates by the last named).
1904—LIBRARY EDITION. Chicago. M. A. Donohue & Co Half leather.
1907—NEW POPULAR EDITION. Philadelphia. Geo. W. Jacobs & Co. Frontispieces. 12mo. 50c. per vol.
1907—ILLUSTRATED HANDY POCKET EDITION. Philadelphia. John C. Winston Co. Illustrated. Flexible leather. $1.
1908—PICCADILLY EDITION. New York. Funk & Wagnalls Co. With illustrations. Half leather.
1908—BOOKLOVERS EDITION. New York. University Society, Inc. With illustrations and portraits. 12mo. Introductions by A. Lang, Hamilton W. Mabie, C. Dickens the Younger, E. Everett Hale; notes by F. G. Kitton and others.
1910—DE LUXE EDITION. New York. Thos. Y. Crowell. Illustrated.
1910—AN EDITION. New York. T. Y. Crowell & Co. $1.
1910—NEW IMPERIAL LIBRARY EDITION. Boston. Dana, Estes & Co. Illustrated. 8vo. $1.25.
1910—THE LIBRARY DICKENS. Boston. Little, Brown & Co. No illustrations. 12mo. $1.
1910—POPULAR EDITION. Akron, Ohio. New Werner Co. Illustrated. 12mo.
1911—AN EDITION. New York. P. F. Collier & Son. Sold by subscription. With Introduction, critical comments, and notes.
1911—KELMSCOTT EDITION. New York. T. Y. Crowell & Co. $2. Sold by subscription.
1912—AN EDITION. New York. Brentano's. Flexible leather.
1912—ARTISTS' EDITION. Boston. Dana, Estes & Co. Sold by subscription. $10. Also in different binding known as New Century Edition at $7.50 per vol.
1912—AN EDITION. New York. G. H. Doran Co. With 40 illustrations in colours by Frank Reynolds. 4to. $5.
1912—AN EDITION. New York. Fred De Fau & Co. Sold by subscription. Priced according to binding.
1912—AN EDITION. New York. Harper & Bros. Half morocco.
1914—AN EDITION. New York. Hearst's International Library Co. Printed in America in same large size type used in the English National Edition.
1920—RITTENHOUSE CLASSICS. Philadelphia. G. W. Jacobs & Co. 41 original illustrations by Phiz. 12mo. $2.
1923—NATIONAL LIBRARY EDITION. Boston. C. E. Lauriat Co. Illustrated 8vo. 3 vols.
1926—RIVERSIDE POPULAR EDITION. Boston. Houghton Mifflin Co. Illustrated. 8vo
1929—LIMITED EDITION. New York. Maurice Inman Inc. Illustrated. Buckram

1930—EBONY LIBRARY. New York. Dodd, Mead & Company, Inc. Illustrated by C. E. Brock. 8vo. $5.

1931—NATIONAL LIBRARY EDITION. New York. Bigelow, Brown & Co.

1932—MODERN LIBRARY OF THE WORLD'S BEST BOOKS. New York. Modern Library Inc. Without illustrations. 16mo. 95c.

1933—AN EDITION FOR MEMBERS. New York. Limited Editions Club, Inc. Illustrated by John Austin. 4to. 2 vols. $10. Sold to members only. With an Introduction by G. K. Chesterton.

1933—WORKS. Boston. L. C. Page & Co. Illustrated. 12mo.

1935—UNIVERSAL LIBRARY. New York. Grosset & Dunlap, Inc. 8vo (707 pp.). $1.

1936—PRESENTATION LIBRARY EDITION. New York. New York Post. Original illustrations. 12mo, cloth. 1 vol. Newspaper advertising scheme.

[The following editions were printed in England for the American market and bear an American imprint.]

1880—AN EDITION. New York. George Routledge & Sons. Illustrated by F. Barnard and others. 8vo.

1886—JUBILEE EDITION. New York. Macmillan & Co. Illustrated. 12mo. 2 vols. $5.

1892—NEW POPULAR EDITION. New York. Macmillan & Co. 12mo. $1. With Introduction by C. Dickens the Younger.

1894—NEW ILLUSTRATED LIBRARY EDITION. Boston. Houghton Mifflin Co. Frontispiece and illustrations engraved on steel. 8vo. 2 vols. $1.50 per vol. Introduction by Edwin Percy Whipple.

1896—STANDARD LIBRARY EDITION. Boston. Houghton Mifflin & Co. Illustrated. 12mo. 2 vols. $2. Sold by subscription.

1897—GADSHILL EDITION. New York. Charles Scribner's Sons. With the original etchings. 12mo. 2 vols. $3.

1898—TEMPLE EDITION. New York. Doubleday & McClure Co. Coloured illustrations. 16mo. 3 vols. 80c. per vol.

1899—NEW CENTURY LIBRARY. New York. Thomas Nelson & Sons. 16mo. $1.25

1899—TEMPLE CLASSICS. New York. E. P. Dutton & Co. Leather. 3 vols. 65c. per vol.

1900—AN EDITION. New York. C. Scribner's Sons. Illustrated. 8vo. Notes by Andrew Lang.

1900—NEW AUTHENTIC EDITION. New York. Charles Scribner's Sons. Original Illustrations. 8vo. $1.50.

1902—OXFORD INDIA PAPER EDITION. New York. Oxford University Press, American Branch. Illustrated. 16mo. $1.25.

1903—BIOGRAPHICAL EDITION. Philadelphia. J. B. Lippincott Co. Illustrated. 8vo. $1.25.

1903—FIRESIDE EDITION. New York. Oxford University Press, American Branch. Illustrated. 8vo.

1905—ILLUSTRATED POCKET DICKENS. New York. The Macmillan Co. 12mo. $1.

1905—REPRODUCTION OF THE FIRST EDITION. New York. Macmillan Co. Illustrated. 12mo. $1. Introduction, biography and bibliography by Charles Dickens the Younger.

1906—NATIONAL EDITION. New York. Charles Scribner's Sons. Original illustrations. 8vo. 2 vols.

1907—EVERYMAN'S LIBRARY. New York. E. P. Dutton & Co. No illustrations. 16mo. 50c. With Introduction by G. K. Chesterton.

1908—OXFORD DICKENS. New York. Oxford University Press, American Branch. Illustrated. 12mo. 80c.

1909—EIGHTEENPENNY ILLUSTRATED EDITION. New York. Oxford University Press, American Branch. Illustrated. $1.25

1909—TOPICAL EDITION. New York. Charles Scribner's Sons. 43 original illustrations and 223 additional pictures. 8vo. 2 vols. $7. Annotated by C. Van Noorden. Reprinted from the Victoria Edition.

1910—CENTENARY EDITION. New York. C. Scribner's Sons. 43 illustrations by Phiz. 8vo. 2 vols. $1 per vol. English sheets with added title page engraved.
1910—DE LUXE EDITION. New York. Thomas Nelson & Sons. No illustrations. 16mo. $1.50.
1910—HARRY FURNISS DICKENS. New York. J. T. Gleason. 500 original illustrations. 12mo.
1911—AN EDITION. New York. E. P. Dutton & Co. Illustrated by Cecil Aldin. 2 vols. $7.50.
1912 ABBREVIATED EDITION. New York. Oxford University Press, American Branch. Illustrated. 8vo. 60c. With Introduction by Russell Scott.
1912—AN EDITION. Philadelphia. David McKay.
1912—CENTENARY EDITION. New York. Thomas Nelson & Sons. Bound in pigskin.
1912—THE NOVELS. New York. Oxford University Press, American Branch. With coloured illustrations. 8vo. $1.50.
1912—RUTLAND EDITION. New York. Oxford University Press, American Branch. Bound in sealskin.
1915—UNIVERSAL EDITION. New York. Charles Scribner's Sons. 8vo. $1.
1918 ADVENTURES DE M. PICKWICK. New York. Thomas Nelson & Sons. Collection Nelson. 3 vols. $1.50. French translation.
1925—MACMILLAN POCKET CLASSICS. New York. The Macmillan Co. 16mo. 48c. Abridged and edited by Douglas Gordon Crawford.
1926 WORKS. New York. Thomas Nelson & Sons. Illustrated " with all the original woodcuts." 12mo. $1.50.
1932 COMPLETE LARGE TYPE EDITION. New York. Oxford University Press. American Branch. Illustrated. 16mo. $1.

EDITIONS FOR THE BLIND

1930—BRAILLE EDITION. Louisville, Kentucky. American Printing House for the Blind. 11 inches square, bound in buckram. 15 vols., 2043 pp. $51.90. The braille used is grade one and one-half.

1935—TALKING BOOK—MR. PICKWICK IN THE LADIES SEMINARY. New York. American Foundation for the Blind. 1 record (the last of six records forming *The Cricket on the Hearth*.) $1. This is part of Chapter XVI reproduced on talking machine record for the use of the blind.

The prices mentioned above were the original published prices.

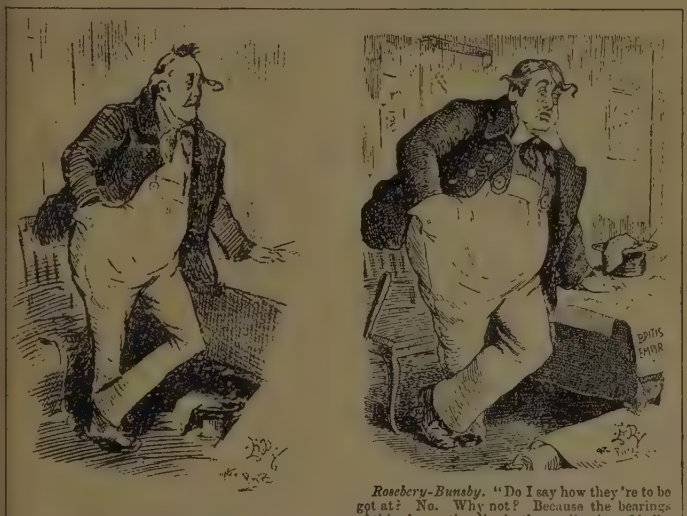
W. J. ROFFEY

We much regret to report the death of Mr. W. J. Roffey, which occurred on August 20th last. The funeral took place at Chaldon, Surrey—his native village—and was attended by Messrs. J. D. Billington, A. W. Edwards, F. S. Johnson and G. F. Young, officially representing the Executive Committee of the Fellowship, upon which Mr. Roffey served for a number of years. St. Pancras Branch, of which he was a Past President, was also represented, as were a number of other institutions with which he was associated. Mr. Roffey had but recently celebrated his Silver Jubilee as a London Guide, in which capacity he enjoyed a well-established reputation. In his weekly rambles he had a large following of Dickensians—for his chief subject was Dickens—and no matter what might be the object of the ramble, antiquarian, historical, etc., Mr. Roffey always managed to allude to Dickens and never lost an opportunity to introduce the Dickens Fellowship. London is the poorer for his passing and his loss is mourned by a large circle of friends. A.W.E.

DICKENSIAN PEEPS INTO "PUNCH"

DIRECTED BY THE EDITOR

VI.



"Bunsby". Balfour.

Rosebery-Bunsby. "Do I say how they're to be got at? No. Why not? Because the bearings of this observation lies in the application of it."

Two small "Bunsby" cartoons by E. T. Reed

27th July, 1903 **13th June, 1900**

See page 245, 1936 *volume*

WE have already seen from our previous articles that John Leech owed to *Oliver Twist* his inspiration for many cartoons, especially those relating to the "asking for more" incident, and the character of the Artful Dodger, both most useful vehicles for political purposes.

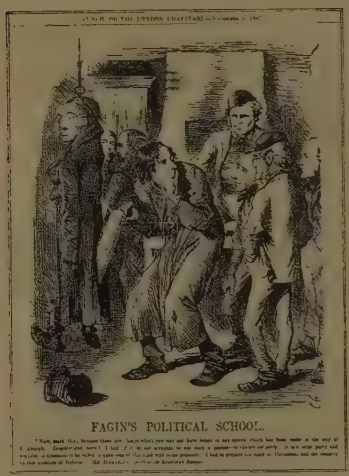
One of his Dodger cartoons included the character of Fagin, where on two occasions Louis Phillipe was pictured as "The Royal Fagin of France." These cartoons were reproduced on pages 201 and 259 of the 1936 volume.

These were the only two Fagin cartoons drawn by Leech. Twenty years later Fagin again appeared in a "Punch" cartoon; this time it was the work of Tenniel, and the subject was Disraeli; who could have missed such an application! "Fagin's Political School" was the title.

Some clever lines full of thieves' slang accompanied the cartoon, and on another page appeared a letter "to Benjamin Disraeli Esq.," signed "Punch," in which it said, "I have given you a tremendous wipe in my cartoon this week. I hope that you will like it. I think it uncommonly happy. But to show you that I bear no malice, and

The Cartoons from "Punch" are reproduced by kind permission of the Proprietors, Messrs. Bradbury Agnew & Co., Ltd.

that I can applaud brains as well as expose humbug, I hereby certify to you that you made a very excellent point in what you said at Edinburgh about the education of the people," etc., etc.

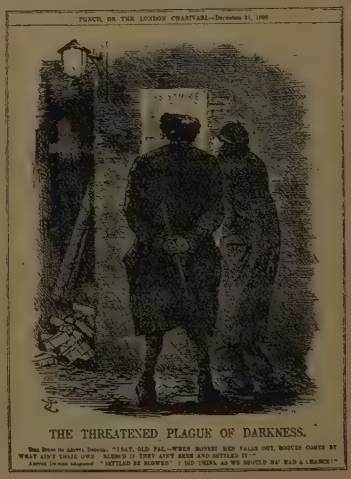


The First Tenniel-Fagin Cartoon, 9th November, 1867

In recent years Mr. Winston Churchill appeared as "Fagin Churchill instructing his pupils" in a small picture by A. W. Lloyd (April 21st, 1926).

The Disraeli-Fagin cartoon of Tenniel appears to be the only one by him on the subject; and it was not until twenty-two years later that *Oliver Twist* was called upon to provide Tenniel with another cartoon. Both appeared in 1889, and had Bill Sikes as the central figure. The one of April 27th in that year showed the typical burglar of the eighties in a corridor of the House of Commons reading a notice regarding the Standing Committee of the Larceny Act Amendment (Use of Firearms Bill). This Bill enabled judges to add the punishment of flogging in the cases where the criminal had used firearms, and Bill Sikes, as an injured innocent, is made to say "'Cat' be blowed. P-o-n my word; do they want to make a brute of me?"

The cartoon of December 21st was entitled "The Threatened Plague of Darkness." This had reference to the Gas Strike then just settled. Bill Sikes is reading the notice on the wall, and says to the Artful Dodger, "I say, old pal—when honest men falls out, rogues comes by what ain't their own. Blessed if they ain't been and settled it." To which the Dodger replies, "Settled be blowed. I did think as we should ha' had a chance."



The Plague of Lightness was threatened in less than two years. On February 3rd, 1891, the Lord

Mayor of London placed in position the first stone of the main unction box at the top of Walbrook, the first step towards lighting he City by electricity. "Punch" celebrated the occasion with ome verses and a picture by E. T. Reed of Mr. William Sikes, Junior, nd Nancy bewailing these new "Lights of London."

Dickens and Gilbert were happily harmonised by Linley Sambourne n his cartoon "Will you, Wont you, the lay of the Lord Chancellor, Not from Iolanthe," on November 21st, 1891, when Lord Halsbury s seen addressing Bill Sikes respecting the reform whereby a prisoner ould go into the witness box. "If you don't say anything, it will gó against you," says the Lord Chancellor, "and if you do, it will be all up with you."

(With apologies to the late Fred Barnard.)

The next Bill Sikes cartoon appeared on September 26th, 1906, but as the character is named "Burglar Bill" we are not quite sure if he owed his origin to Dickens, or to the well-known recitation of the time.

The Kaiser appeared as Bill Sikes on November 4th, 1914, addressing his dog "Turk"—see reduced reproduction opposite.

We notice that in all these cartoons the name Sikes is correctly spelled. But it has not been always so in the letterpress. On November 29th, 1856, there was a long "Elegy by a Ticket of Leave Man," where the "Y" is much in evidence. The same in an "Epistle to Bill Sykes from Toby Cracksman," in the January of the following year, and again on June 20th, 1857, when both Fagan and Sykes are coupled. In the year 1899, the reader is given his choice of spelling, with the "Y" on July 5th and with the "I" on September 13th.

But the error is easily made and pardonable; one rarely hears of a real person named Sikes.

During 1882 appeared at varying intervals a series of very clever small cartoons entitled "Sketches From Boz," They were the work of Alfred Bryan, and a selection from them appears on page 67.

HELPING THE DICKENS HOUSE

Once again The Dickens House Trustees have to acknowledge their indebtedness to Mr. and Mrs. Charles Guest, Mrs. Martin and the Misses May and Ida Martin, for arranging a social evening in Nottingham, resulting in a donation of six guineas to the funds. As money is urgently needed for the proper up-keep of the House, we should like to see other groups of members —or branches—arranging similar functions, equally for their own amusement, and for this good cause.

NOTES ON THE BIBLIOGRAPHY OF *NICHOLAS NICKLEBY*

By E. H. STRANGE

NICHOLAS NICKLEBY is not without interest to the bibliophile. Like most of Dickens's works, however, the text in particular has not hitherto been read with care by any competent bibliographer. This is deplorable because the present day passion among collectors for completeness of advertisements (following on the excellent collations of advertisements, the principal merit of Hatton and Cleaver's recent book) is already resulting in the slinging together of advertisements which appeared early and were exhausted soon, and later texts with which they are incongruous. Similar errors are made with regard to late wrappers with which certain advertisements never originally appeared.

WRAPPERS.

First issues of wrappers of numbers I to XI had no printers' imprint on front cover, but showed four different imprints of the printers on the outer back wrapper. After the eleventh number, the printers' imprint

Bradbury and Evans] [Printers, Whitefriars.

appeared on the front wrapper of first issues of numbers XII, XVII, XVIII. The imprint

Bradbury and Evans] [Printers, Whitefriars, London.

appeared on front cover of numbers XIII-XIX/XX. Number XVI had the printers' imprint on first issued wrappers both back and front. Number XI usually has the " t " of Whitefriars omitted ; but earliest impressions do not show this imperfection. Copies of the first seven or eight numbers were undoubtedly issued lacking Advertisers and some back advertisements. Such later printed impressions carry on the front cover the printers' imprint current at the time they were printed. As printing of the wrapper proceeded the type showed considerable signs of wear. Accordingly such later printed copies of early numbers showed the same imperfections in the publishers' imprint on the front wrapper as the first issued later numbers. The second " n " of London and the " n " of Chapman very early showed signs of damage. One wrapper in particular is of interest, the outer back wrapper of No. I line 3 up is perfect in first issue, later impressions, however, lack the " o " in " time of subscribing."

ADVERTISEMENTS.

I know of little to add to the excellent collations of Hatton and Cleaver. The Mechi booklet in No. VIII differs from that of No. II in having a picture of a shop front on the front wrapper, Also, as Mr. E. B. Haynes has pointed out, the error " druggists " on page 14 has been corrected. The earlier form of booklet is, however, sometimes

found in a virgin No. VIII, and is, in my experience, much more common in a virgin No. II than the later form of booklet in a similar copy of No. VIII. The latter is also found printed in blue, and bright pink and black, as well as in yellow and black.

In No. X there occasionally occurs a rare Advertisement, immediately after the text. It consists of two pages unnumbered. Page 1 shows the royal coat of arms and advertises the prints of Messrs. Hodgson and Graves, Her Majesty's Print Sellers in Ordinary, 6 Pall Mall, beginning with "The Most Authentic Portrait of Her Most Gracious Majesty the Queen." Page 2 advertises nine "Popular Juvenile Books," in half measure, and at the foot of the page the second edition of Nursery Government, published by Chapman and Hall. I have seen but three copies of this advertisement, one in an absolutely virgin No. X I possess. Advertisements now scarce may be so because they were attractive, inviting the attentions of meddlesome fingers, like Hills' Seal Wafers advertisement in the last number. (This advertisement also was the last of all in a part already overburdened with bulky advertising matter which tended to burst the wrapper). Or again they may be scarce because they were clumsy, like the folding Amesbury advertisement in No. III. This does not mean that they were originally scarce, *i.e.* that few copies of them were printed. This advertisement in No. X was, however, I consider, like the "Heads of the People" advertisement to No. VIII, originally scarce, *i.e.* few copies were ever printed. It is, in fact, in my opinion the rarest of all advertisements of *Nicholas Nickleby*.

PLATES.

The treatment of the plates by Hatton and Cleaver is excellent, though one may expect one or more plates yet to come to light. Stereotyped copies of No. I were issued with plates without imprints. Similar plates were issued with similar texts for No. II. I have a copy of No. IV, the text of which has every indication of earlier printing than the ordinary text with misprint "visiter" on page 123. The plates are very fine and clear and have no caption whatever. The caption of the second plate of No. XVI has a misprint which was never corrected.

Life and Adventures

OF

NICHOLAS NICKLEBY.

TEXT.

No. I, Page 1, shows the most interesting point of first issue text. "Life and Adventures" of the title is in the few very earliest copies

in skeleton type as illustrated, just as the title of "Vanity Fair," page 1, is partly in rustic type. The first page also shows paler patches in the printing, especially along the right margin. Such a text shows on every page evidence of its priority to texts with title in ordinary heavy black type. These, however, are the other main points of difference.

Page 4.—Last 2 lines, the dash after "clergy" is perfect, in later issues it is faint and imperfect and remains imperfect in later editions.

Page 5.—After title and before the first line there are quad marks, last line a quad mark between "reside" and "within."

Page 19.—Line 14, between "however" and "striking," the quad marks are much stronger than in the usual text.

Page 21.—Line 2, between "one" and "till," line 14, between "him" and "get," and before last line there are quad marks.

Page 23.—Line 24 up, a quad mark betwen "when" and "curious."

Page 28.—There are quad marks before the first line and under last line.

Page 30.—Below line 18 there is a quad mark.

Such a text is accompanied by remarkably fine impressions of plates with imprints, and the outer back wrapper does not show the "o" missing from line 3 up, noted above. I have only seen two copies of this text and regard it as a trial issue very quickly superseded.

The stereotyped issue of No. I is marked by these differences:

Page 8.—Line 4 up, a blotch between words "Crumpet" and "Bakery."

Page 11.—Line 8 up, "m" in "stimulant" upside down.

Page 12.—Line 14, the second inverted comma after "crumpet" is a mere dot.

Page 18.—Line 12, "v" in "favoured" almost gone.

No. II. Stereotyped issue has:

Page 34.—Page number 3 almost gone.

Page 41.—Line 7 up, "re" of "here" missing.

Page 51.—Line 2, "i" of "pain" has no dot.

Page 57.—Line 1, inverted comma missing after "one."

No. IV. The misprint "visiter" on page 123 is too well known for comment.

No. V. The second issue with the correction "letter" on page 160, line 6 up, is by no means common as a monthly number. It was apparently issued without an Advertiser.

No. VIII. The misprint "incsribed," page 238, line 8 up, was only corrected very late in an issue published as a monthly number.

No. IX.

Page 258.—Quad mark on line 4, between "walk" and "up" in early, but not in earliest impressions.
Line 2 up, the "ap" of "happy" out of alignment.

Page 262.—Space between two last page numerals.

Page 268.—Line 7 up, a space between "n" and "ed" of "turned."

These errors were progressively corrected, only latest issues of this monthly number showing all corrections.

No. XV. First issue text reads:

Page 452.—Line 1, "inshort" not "in short."

Page 461.—Last line, "you are'" not "you are!""

Page 465.—Line 11, "youhave" not "you have."

No. XVII. Second issue text has:

Page 534.—Line 18 up, "m" in "man" is "n."
Line 16 up, "wouldn't" is "vouldn't."

No. XVIII. First issue has:

Page 554.—Line 17, "heaven.'", not "heaven."".

"THE PERIOD" IN *A TALE OF TWO CITIES*

THE first chapter of *A Tale of Two Cities* is an unrivalled masterpiece of concision, the more admirable perhaps because it is thoroughly pervaded with the true Dickensian atmosphere.

What makes this chapter still more important is that the page relating to the state of affairs in this country contains nothing but historical facts, although the events mentioned by Dickens did not all occur in "the year of Our Lord one thousand seven hundred and seventy-five." The Lord Mayor of London, for instance, was robbed near Turnham Green on Thursday, September 6th, 1776. The "Gentleman's Magazine" deals with this case in less than six lines: "The Lord-mayor of London was robb'd near Turnham-Green in his chaise and four, *in sight of all his retinue* (the italicised words are also used by Dickens) by a single highwayman, who swore he would shoot the first man that made resistance, or offered violence."

Dickens states that "in England, there was scarcely an amount of order and protection to justify much national boasting." In the "Gentleman's Magazine" of the same year it is said in connection

with a mutiny in Newgate Gaol (Dublin) that " robberies and murders are more frequent than ever in that kingdom (Ireland) as well as in this (England)."

The paragraph regarding the riots in Dublin Gaol reminds us of what Dickens tells us as having occurred at the same time in London : " prisoners in London gaols fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball."

I have not yet been able to find anything about thieves who " snipped off diamond crosses from the necks of noble lords at Court drawing-rooms," but something very much like it happened on June 19th, 1777, when " the Neapolitan Ambassador was attacked in his carriage, in Grosvenor Square by four footpads, one of whom presented a pistol to his coachman, two more, one to each of the footman, while the fourth robbed his Excellency of his gold watch and money. They attempted to take his ring ; but as it could not easily be got off his finger, they offered no violence but made their escape without it."

Robberies of mail-coaches figure less prominently in the chronicles of those days than the reader of *A Tale of Two Cities* is inclined to presume, but there certainly is no exaggeration in what Dickens wrote about the " ever-busy " hangman. At the session at the Old Bailey, from April 9th-12th, 1777, eight " capital convicts " received sentence of death for the following offences : burglary (three), stealing of bank-notes four, and one " uttering a note of hand, knowing it to be forged." The last mentioned case concerned a woman. At the session of February 17th to 20th, 1779, nine convicts were sentenced to death for various offences ; eight days earlier four robbers had been executed at Tyburn. In those years it happened that as many as 20 prisoners, none of them accused of murder, were sentenced to death at one single sessions. On May 25th, 1776, 19 convicts (including two murderers) were sentenced to death. The two murderers were smugglers who had bludgeoned one of the custom-house officers who pursued them. It appears that finally the custom-house officers were pursued by the drunken smugglers, who set upon them near Deptford turnpike. This case is apparently not identical with the one mentioned by Dickens which took place at St. Giles's, but it proves that there is no exaggeration in the author's comment that " nobody thought any of these occurrences much out of the common way."

It is clear that the events mentioned by Dickens did not all occur in 1775. The Lord Mayor's adventure at Turnham Green, at any rate, took place in the following year, and the French youth who was cruelly put to death for not having done honour to a procession of monks was the Chevalier de la Barre, who met his doom in 1766, nine years before the events in the opening chapters of *A Tale of Two Cities*. There can be no mistake on this subject, as the details which Dickens gives concerning de la Barre's martyrdom are in keeping with the particulars which Voltaire, in his " Encyclopédie Philosophique," gives with regard to the Chevalier's punishment.

J. H. Boas.

SCROOGE'S DEFENCE

By J. H. McNULTY

I, EBENEZER SCROOGE, merchant, banker and citizen of the City of London have for close on a hundred years been the subject of innumerable calumnies. During all this time I have kept silence, hoping that these calumnies would cease. They have not done so, and it is time I broke silence and defended myself against the vile and baseless charges brought against me. It is said I keep myself apart and shun my fellowmen, but my accusers forget that if I am as bad as they profess to believe, I am doing a kindness to Society by keeping away from it. If Society needs me it is because it expects some good from me. My accusers cannot have it both ways. If I am unfit for Society, it is best I should remain solitary; if my company is desired I cannot be as bad as I am painted. I am accused of underpaying my staff, especially Bob Crachit. I paid him fifteen shillings a week, about two pounds a week at the present value of money. Many a large and highly respected firm pays little more. I paid him his full market value; if he could have obtained more elsewhere why did he not leave?

Everyone must admit that more people die of overeating than of malnutrition. If I had increased or doubled Crachit's salary the young Crachits, who were noted for their voracious appetites, would have overeaten and within a week would have been in bed with severe stomach troubles. Their father would then have been saddled with a large doctor's bill, which certainly would have taken him months to pay, if indeed he ever could have paid it. From these misfortunes I, his supposed enemy, saved him; into these misfortunes my critics, his supposed friends, would have hurled him. Self-denial is a virtue; by paying him a sufficient but small salary, I helped him to practice that virtue. I was therefore the cause of virtue in others, but I can claim far more than that.

The two portly gentlemen who called on me at Christmas and who were collecting money to provide Christmas dinners for the poor were not fools. They went to those firms where they had been accustomed to receive donations, not to those where they did not expect any help. They called on Scrooge and Marley. When they heard Marley was dead they said "we have no doubt his liberality is well represented by his surviving partner." That is as much as to say that Marley was a generous donor. Their words can have no other meaning, for sarcasm was foreign to their kindly nature. Marley therefore was a generous man and the *Carol* tells you we were "kindred spirits." Besides what Marley gave was the firm's money, as much mine as his. That I was unable to give on this occasion, proves nothing. Business was bad and in the interest of my staff as well as of myself I had to economise. It is not an uncommon thing among the most highly respected firms. It is asserted that I dislike children and am cruel to them, and as evidence of this the story is told that when a carol-singer came to my office door on Christmas

Eve " I seized a ruler with such energy of action that the singer fled in terror ! "

I ask you to remember the sort of night it was. It was intensely cold and very foggy, the worst night for children, ill-clad and delicate, to be out. My sentimental critics would have wished me to speak kindly to the singer and give him money.

That would have encouraged him to stay out all the evening in the cold. He would in all likelihood have told his companions who also would have stayed out singing in the bitter night air. I did the only kind thing possible. I made him go home and thus preserved him from an attack of pneumonia, and probably saved his life and that of many of his companions.

I am accused of hating Christmas. I ask you to consider the evidence. I am the only man living who has seen in tangible form three Christmas Spirits. They were rational spirits and in their rare visits to earth would call not on their enemies, but on their friends. They called on me. The " Ghost of Christmas Past " took me for a pleasant country walk. I was on excellent terms with the " Ghost of Christmas Present," a very jolly spirit. He offered me a drink which I accepted. That episode was omitted from the book for fear of offending the temperance people. You will say Dickens was not so careful in his other books. That is so. Dickens wrote the *Carol* when he was hard up ; *Martin Chuzzlewit* had been a disappointment, and he wrote *A Christmas Carol* to make money at once. To do this he needed a large public, so he omitted anything that could give offence. " The Spirit of Christmas yet to come " did give me a fright, but I grasped his hand in parting, a sign of friendship all the world over. In short I hate humbug which is another word for sentimental gush ; that is the head and front of my offending, my sole crime. Sentiment has done more harm than almost anything in the world. Every supposedly harsh act of mine was an act of hidden kindness. For nearly a century I have remained silent in face of these accusations and calumnies. It is time to speak. This is my case, this my reply, and it is unanswerable.

PICKWICK OPERA

Mr. Albert Coates's opera " Pickwick," on which he has been at work for over two years, was produced at Covent Garden Theatre on November 20th, unfortunately too late for notice in this issue. We have, however, witnessed a few scenes at a rehearsal, and have formed the opinion that Mr. Coates has caught the true spirit of spontaneity with which the Book abounds. The music is set to Dickens's own words with remarkable fidelity. The Dingley Dell theme which is worked into all the Wardle scenes struck us as particularly appropriate. The difficult task of keeping the Bardell *v.* Pickwick trial in proper perspective with the rest of the opera is surmounted by making most of the action take place " off," whilst the orchestra provides adequate descriptive accompaniment. Although the first production is for a few performances only, we feel confident that the subject and its treatment will ensure presentation on an extended scale.

A PICKWICK EXAMINATION

(See Autumn number .Vol. xxxii .page 240)

ANSWERS

NOTE.—The Chapter and Page are taken from the Oxford University Press Edition.

1. Ch. VII, p. 121, Mr. Pickwick only had a tent-bedstead and looked out on havricks. 2. Ch. XLI, p. 674. 3. Ch. XLVI, p. 753.
4. (*a*) Ch. XXVII, p. 442, Sam's kissing Mrs. Weller. (*b*) Pineapple rum, Ch. XLV, p. 737. (*c*) Ch. XLV, p. 737, All taps.
5. Ch. LVI, p. 915.
6. Villam, Ch. XXII, p. 368. Villiam, Ch. V, p. 97. Mrs. Tomlinson, Ch. II, p. 50. 7. Ch. XLVIII, p. 781. 8. Ch. XXXVII, p. 613 (Sam refused to deprive Mr. Smauker of his arm).
9. Ch. I, p. 27, Windsor chair. Ch. XXIV, p. 409, Sedan chair. Ch. XXII, p. 379, Four-post bed. Ch. XXXIX, p. 652, Garden wall. 10. Ch. XL, p. 659. 11. "Veels vithin veels," Ch. XL, p. 668. "Out-an'-outer," Ch. XLI, p. 674.
12. Ch. XV, p. 264. 13. (*a*) "Old Fireworks," Ch. XX. p. 337. (*b*) "Old strike-a-light," Ch. XXV, p. 441.
14. Susan Weller; Betsy Cluppins; Susannah Sanders; Mary Ann Raddle; Frank Simmery; Daniel Grummer.
15. Ch. XL, p. 657. The city clocks struck "nine individually and somewhere about nine hundred and ninety-nine collectively" (answer 111). 16. Ch. XXIX, p. 477.
17. In Pickwickian days: St. Martins-le-Grand to Charing Cross "only a bobsworth," Ch. II, p. 33; George and Vulture to Whitechapel, "two mile of danger at eightpence," Ch. XXII, p. 364. Now-a-days: ninepence the first mile. 18. Ch. LV, p. 897.
19. Neither blue nor buff, Ch. LI, p. 836. 20. One only: Mr. Crushton, Ch. XXXV, p. 592. 21. Ch. XLVI, p. 754.
22. (*a*) Guinness's Dublin Stout, Ch. XXXIII, illus., p. 538.
(*b*) Chapman and Hall's Pocket Atlas, Ch. XIII, p. 210.
(*c*) Warren's Blacking, Ch. XXXIII, p. 538.
(*d*) Rowland's Macassar Oil, Ch. XXXIII, p. 538.
(*e*) Day and Martin's Blacking, Ch. X, p. 167.
23. Fourteen named Tom and its variants: Tom Vildspark; Waiter at George and Vulture; Sawyer's boy; Tom Roker; Tom Smart; Wardle's coachman; Tommy Bardell; Cab-waterman at St. Martin's; Waiter in the dining rooms; Tom Martin, butcher in the Fleet; Uncle Tom, the pawnbroker; Tom Cummins; Thomas Groffin; Thomas Burton.
24. "Uneka1," Ch. XLI, p. 676. "Watch-box in mourning," Ch. XXIV, p. 406.
25. Weller signed the bulletin "S. Veller, esquire, Senior," according to Dickens, and as given in the edition revised by himself in 1867, but the edition from which the present questions were compiled gives "T. Veller, Esquire, Senior." This cannot be correct, as there was no T. Weller, Junior. Ch. XXXIII, p. 537.
26. Ch. IV, p. 87. 27. Ch. XX, p. 339. 28. Ch. LV, p. 906.
29. Five Martins: Gamekeeper; Surly groom; Betsy Martin; Jack Martin; Tom Martin. 30. Goodwin, Ch. XVIII, p. 300. Jonas Mudge, Ch. XXXIII, p. 545. Mr. Jinks, Ch. XXIV, p. 400.
31. Ch. XXX, p. 499. 32. Ch. XLVIII, p. 787. 33. Ch. XLIV, p. 721. 34. Ch. LI, p. 833. 35. Ch. XXIX, p. 484.
36. Ch. XXX, p. 488. 37. Ch. XXIV, p. 393, *et seq.*

THE VALUE OF FIRST EDITIONS

By W. MILLER

AN oft-repeated question as to the value of a particular first edition of one of Dickens's works is rather difficult to answer adequately without actually inspecting the book. But as many would-be collectors have only a hazy idea of the values attaching to a first edition, I will endeavour to explain some of the difficulties in this short article.

Above all else, the value of a first edition depends on its condition; and except in a few cases a book, to lay claim to be a first-class first edition, must be in exactly the same state, parts or cloth, as when it first made its appearance. The monthly or weekly parts, or numbers, must be intact with wrappers, advertisements and insets; the bound volumes in the original publisher's cloth must be free from tears and unstained.

In compiling the table of values printed on the opposite page, I have taken into consideration first issues containing "points," for which the most zealous collector always looks, as well as later issues without these special points. In *Pickwick* of course, the advertisements are very essential in determining a first *issue*; also one must see that the illustrations are without captions. Even if the illustrations are titled, the copy may still be a first edition, but not of anything like the same rarity—and consequently value, as those without.

Other "points" to be looked for in *Pickwick* are of course the two Buss plates in No. 3. In *Nicholas Nickleby*, the word "visitor" is essential on page 123; there must be a slip inserted in No. 9 of *Bleak House*, in No. 16 of *Little Dorrit* and in No. 1 of *Our Mutual Friend*. In *A Tale of Two Cities* one must look for the misprint of the pagination on page 213; advertisements must be present in the third volume of *Great Expectations* as well as in *The Uncommercial Traveller*.

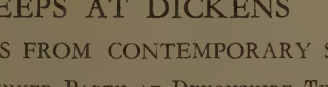
These are only a few of the special indications of a real first edition.*

As there are "first editions" with and without these "points" the prices naturally fluctuate, and I have endeavoured to allow for this in making out my list.

Rebound copies in contemporary half leather (or better still, in full leather) permit a young collector to get together at a relatively small cost, a most interesting set of valuable first editions; equal as regards text and illustration to the more expensive "parts." But care should be taken in selecting such rebound copies, of which there are quite a number, to see that they are what is known as "tall copies," that is to say, they have not been cut down by the binder; also that the half titles are present. A missing half-title is a serious defect and detracts from the value. It is a mystery to me why binders often omitted this page when binding up the parts. Another important point: the original end-papers must be present and unbroken.

* In a further article I hope to give a full list of "points" in the various books.—W.M.

	Original Parts.	*Original Cloth.*	*Re-bound Half Leather.**
SKETCHES BY BOZ. 3 vols. 1836 ..	—	£10 to £45	£2/10/- to £3/10/-
Do. 1837-9	£40 to £80	£5 to £10	£2 to £3
THE PICKWICK PAPERS. 1836-7 ..	£45 or over	£10 to £30	30/- to 50/-
OLIVER TWIST. 3 vols. 1838	—	£15 to £25	30/- to 50/-
Do. 1 vol. 1846	£40 to £50	£8 to £12	30/- to 40/-
NICHOLAS NICKLEBY. 1839	£49 to £65	£8 to £15	15/- to 30/-
MASTER HUMPHREY'S CLOCK. 1840-1	£15 to £30	£2 to £6	21/- to 42/-
AMERICAN NOTES. 1842	—	£3 to £5	15/- to 30/-
A CHRISTMAS CAROL. 1843	—	£8 to £30	15/- to 21/-
THE CHIMES. 1845	—	£2 to £5	10/- to 21/-
THE CRICKET ON THE HEARTH. 1846	—	£2 to £5	10/- to 21/-
THE BATTLE OF LIFE. 1846 ..	—	30/- to £3	5/- to 15/-
THE HAUNTED MAN. 1848	—	30/- to £3	7/6 to 15/-
MARTIN CHUZZLEWIT. 1844	£40 to £50	£10 to £25	15/- to 30/-
PICTURES FROM ITALY. 1846 ..	—	30/- to £3	10/- to 20/-
DOMBEY & SON. 1848	£15 to £25	£6 to £10	15/- to 30/-
DAVID COPPERFIELD. 1850	£50 to £75	£10 to £25	15/- to 39/-
BLEAK HOUSE. 1853	£10 to £18	£5 to £8	12/- to 30/-
HARD TIMES. 1854	—	30/- to 50/-	10/- to 20/-
LITTLE DORRIT. 1857	£12 to £18	£3 to £5	10/- to 20/-
A TALE OF TWO CITIES. 1859 ..	£30 to £50	£8 to £12	20/- to 42/-
THE UNCOMMERCIAL TRAVELLER. 1861	—	£5 to £8	25/- to 35/-
GREAT EXPECTATIONS. 3 vols. 1861	—	£25 to £35	30/- to 50/-
OUR MUTUAL FRIEND. 1865 ..	£8 to £15	£3 to £5	10/- to 20/-
THE MYSTERY OF EDWIN DROOD. 1870	£3 to £7/10/-	£2 to £2/10/-	15/- to 21/-



PEEPS AT DICKENS

PEN PICTURES FROM CONTEMPORARY SOURCES

XXX.—A Dinner Party at Devonshire Terrace.

IN Forster's "Life of Charles Dickens" there is an entertaining account of a dinner given at 1 Devonshire Terrace to celebrate the start of *David Copperfield*. Mrs. Gaskell was among those present on that memorable occasion, and in a letter written to a friend on the following day (May 13th, 1849), the future author of "Cranford" described the party from her own rather different point of view.

Elizabeth Gaskell, a resident of Manchester since her marriage in 1832, had just come up to London on a short visit. "Mary Barton," her first great success, had been published in the preceding year, and "Lizzie Leigh," her next important tale, was to appear a few months later as a serial in the opening numbers of *Household Words*.

The first part of the letter, addressed from 21 Woburn Square to "My dear Annie," describes a breakfast party at the house of Monckton Milnes (later Lord Houghton), in the company of Bryan Wallace Procter ("Barry Cornwall") and his wife and daughter, William

* Full Leather 50 per cent. to 75 per cent. more.

Whewell, Guizot, Archdeacon Hare and " the entire House of Lords. The breakfast was followed by visits to the Exhibition and to Staffor House. The last two pages, devoted to the evening in Devonshir Terrace, we give below in full : A. S.

" . . . We dressed and went to dine at Mr. Dickens's, makin (with our morning's breakfast) what Anne calls ' a rich day.'

We were shown into Mr. Dickens's study ; this is the part, dea Annie, I thought you would like to hear about. It is the stud where he writes all his works ; and has a bow-window, is about th size of Uncle Holland's drawing-room. There are books all round up to the ceiling and down to the ground ; a standing-desk at whic he writes ; and all manner of comfortable easy chairs. Ther were numbers of people in the room. Mr. Rogers (the old poet who is 86, and looked very unfit to be in such a large party), Dougla Jerrold, Mr. and Mrs. Carlyle, Hablôt Browne, who illustrate Dickens's works, Mr. Forster, Mr. and Mrs. Tagart, a Mr. Kenyon

" We waited dinner a long time for Lady Dufferin (the Hon. Mrs Blackwood who wrote " The Irish Emigrant's Lament "), but she di not come till after dinner. Anne* sat between Carlyle and Rogers I between Dickens and Douglas Jerrold. Anne heard the mos sense, and I the most wit ; I never heard anyone so witty as Dougla Jerrold, who is a very little almost deformed man, with grey flowin hair and very fine eyes. He made so many bon-mots, that at th time I thought I could remember, but which now have quite slippe out of my head. After dinner, when we went upstairs, I sat nex to Mrs. Carlyle, who amused me very much with her account of thei only servant who comes from Annandale in Scotland and has neve been accustomed to announce titles ; so when Count Pepoli called she announced him as Mr. Cornpilloly ; Lord Jeffrey as Lorcherfield and simply repeated it louder and louder each time, till at last Mrs Carlyle said : ' What is it ? Man, woman, or beast ? ' To whic the servant answered ' A little wee gentleman, Ma'am.' Miss Fanny Kemble called in a hat and a habit, and when Mrs. C. spoke to th servant about bringing Miss K. in unannounced, the servant said ' I did not know if it was a Mr. or Mrs.'

" In the evening quantities of other people came in. We were by this time up in the drawing-room, which is not nearly so pretty or so home-like as the study. Frank Stone, the artist ; Leech an his wife ; Benedict, the great pianoforte player ; Sims Reeves, th singer ; Thackeray, Lord Dudley Stuart, Lord Headfort, Lady Yonge, Lady Lovelace, Lady Dufferin, and a quantity of other whose names I did not hear. We had some beautiful music. Mr Tom Taylor was there too, who writes those comical ballads i Punch ; and Anne said we had the whole Punch-bowl, which I believe we had. I kept trying to learn people's faces off by heart that I might remember them ; but it was rather confusing, there were so very many. There were some very nice little Dickens children in the room, who were so polite and well-trained. We came away at last feeling we had seen so many people and things that day that we were quite confused ; only that we should be glad to remember we had done it . . ."

* Presumably Miss Annie Holland ,Mrs. Gaskell's Cousin.

CHESTERTON AND *OUR MUTUAL FRIEND*

BY SAMUEL DAVIS

An Unpublished Sketch by Phiz

FOR long I have intended to put on paper something in answer to the adverse comments and criticisms which have been made on the plot and characters in *Our Mutual Friend*, even though the effort be feeble; and the lamented death of Mr. G. K. Chesterton has prompted me to do so. He is probably the most noted of the critics who have taken a fling at this last completed book of Dickens.

Our Mutual Friend seems to suffer more than the other stories at his devastating hands. To begin with, he doesn't like the title. "The very title is illiterate," he says in his "Everyman's" introduction. "Any priggish pupil teacher," he continues, "could tell Dickens that there is no such phrase in English as 'our mutual friend.' Anyone could tell Dickens that 'our mutual friend' means 'our reciprocal friend,' and that 'our reciprocal friend' means nothing."

Well, let us see. Obviously, Chesterton was of opinion that "mutual" must be used only of two persons, because it is reciprocal only. The "Century Dictionary," however, quotes an author named Blacklock as using the expression, "some mutual friend," in 1786 and a similar use by Sir Walter Scott in 1822, both dates being earlier by half a century or so before Dickens used the words in what I have always, perhaps in my illiterate way, regarded as a very happy title for a most unusual story. Moreover, "mutual," in the sense of common, is now given in our American dictionaries. To quote the "Century" again: the third meaning given to mutual is, "Common: used in this sense loosely and improperly, but not infrequently, and by many writers of high rank, especially in the phrase, a *mutual friend*."

At this point it is pertinent to inquire who makes the language, anyhow? Not the grammarians, whoever else may do it. In the good old days when "The New York Sun" had great men on its staff, its editorial writers would take occasional delightful flings at prigs

and pedants. Many of the editorials of that time have been preserve in a book entitled, " Casual Essays of the Sun." From one of thes essays I extract the following :

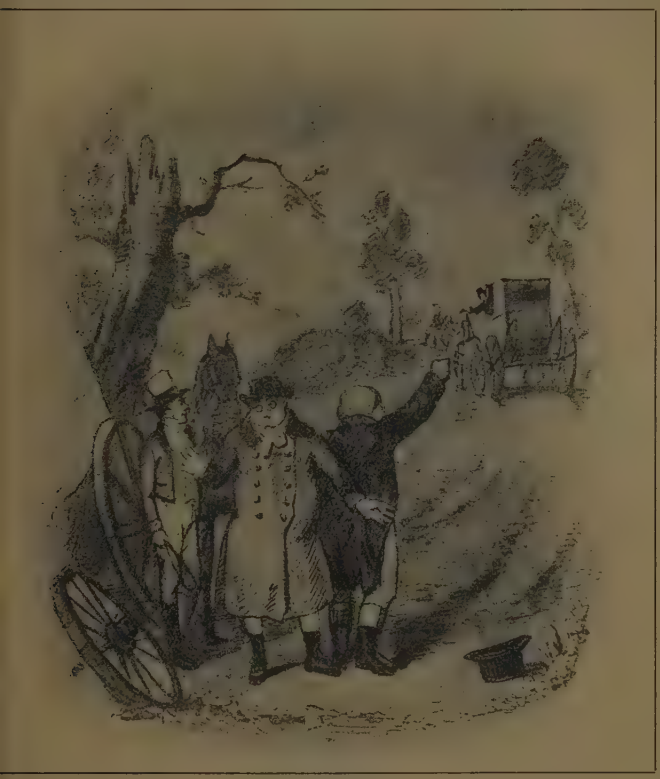
> " Well, the sight of thousands of grammarians hanging woul be some comfort to us, and to the rest of mankind. ' Can yo parse that ? ' Notice the undertone of expected triumph. W can parse it, but why should we want to parse it, O victim of thou sands of grammarians ? Does the English language exist for th sake of being parsed by a gang of grammarians who itch to breec it if it ' won't parse ' ? Is English literature a vast parsing book Plenty of persons think so, and when they get hold of a good idio and cannot explain it by rule of thumb, they sniff at it, say it ' won' parse,' call it an error and warn the world away from it."

In the foregoing light from " The Sun," note the expression, " goo idiom." That is just what the expression " our mutual friend " is good idiom. And, further, although I must not labour the point to much, what is this I find under the definition of " mutual " in th " Concise Oxford Dictionary," " Mutual (improp.) common to tw or more persons, as our mutual friend." No prophetic gift is necessar to predict a time when the shameful " improper " will be gentl dropped from the " Oxford." Chesterton was present at the creatio of a phrase, and didn't know it !

But Chesterton committed other sins in his introduction to *Ou Mutual Friend*. He did not think much of the plot. In the face Dickens's postscript to the story, he is obliged to admit, as he say " that it is an unfair criticism to object as some have done that Dicker does not succeed in disguising the identity of John Harmon wit John Rokesmith." He thinks, however, that Dickens made a mes of the Boffins. He says, " The truth of the whole matter is tha Dickens did not originally mean Boffin's lapse to be fictitious. H originally meant Boffin really to be corrupted by wealth, to slowl degenerate " (oh, fie ! the critic and purist here splits an infinitive " and as slowly to repent. But the story went too quickly for th long, double and difficult process ; therefore Dickens at the las moment made a sudden recovery possible by representing that th whole business had been a trick. Consequently the episode is no an error merely in the sense that we may find many errors in a grea writer like Dickens ; it is a mistake patched up with another mistak It is a case of that ossification which occurs round the healing of a actual fracture ; the story had broken down and been mended."

To me it seems quite otherwise. It was the desire of John Harmo to win for his willing bride the daughter of the Wilfer house, to who he was bound by the terms of his inheritance. As secretary to th golden dustman the opportunity was given to observe the Boffin and determine whether or not he should come to life and disinher them. After Bella had disdainfully rejected her Pa's lodger and th Boffins' secretary, John Harmon was greatly dispirited. As he sa brooding alone over his chamber fire, Mrs. Boffin chanced to look i at the lonely secretary. As she long afterward relates it, " He chance

look up with a pleased kind of smile in my company when he saw
e, and then in a single moment every grain of the gunpowder that
d been lying sprinkled thick about him ever since I first set eyes
on him as a man at the Bower took fire. I just makes out to cry,
know you now ! You're John ! ' And he catches me as I drops."
nd then the plotting begins. At the first intimation of a change
Mr. Boffin, Dickens calls in Bella in the opening paragraph of the
apter entitled, " The Golden Dustman Falls into Bad Company."
hese are the words : " Were Bella Wilfer's bright and ready little
its at fault, or was the golden dustman passing through the furnace
proof and coming out dross ? "
Does this look like a mistake that must be patched up with another



The Breakdown

An unused sketch by R. W. Buss to illustrate an incident in Chapter 9 of *The Pickwick Papers*

mistake ? Dickens, at the very outset of Mr. Boffin's change, takes pains to call attention to a doubt existing of the reality of it. And then follows the first scene in which the golden dustman puts the secretary in his place and eulogizes property boastfully and arrogantly. After the secretary's withdrawal with Mr. Boffin's instructions the latter crosses the room to where Bella and Mrs. Boffin are seated. " I have let that chap, that young man of mine," he said, " get above his work. It won't do. I must take him down a peg. A man of property owes a duty to other men of property and must look sharp after his inferiors." Then Dickens brings in Bella again : " Bella felt that Mrs. Boffin was not comfortable, and that the eyes of that good creature sought to discover from her face what attention she had given to this discourse, and what impression it had made upon her." Much more talk from Mr. Boffin is had that evening in his room, where they rested upon returning from the theatre, all upon the subject of money and the need of keeping a sharp eye upon inferiors. " How'sever," he said at last, " this isn't entertaining to Miss Bella, is it, Bella ? " Bella appeared not to have been paying attention. " Hah ! Better employed than to attend to it," said Mr. Boffin. " That's right, that's right. Especially as you have no call to be told how to value yourself, my dear." Bella, who has pretended not to have heard much of what has been said before, now looks up. " I hope, sir, you don't think me vain ? " " Not a bit, my dear," replied Mr. Boffin. " But I think it's very creditable to you at your age to be so well up with the pace of the world, and to know what to go in for. You are right. Go in for money, my love. Money's the article. You'll make money of your good looks and of the money Mrs. Boffin and me will have the pleasure of settling upon you, and you'll live and die rich. That's the state to live and die in ! " said Mr. Boffin in an unctuous manner. " R-r-rich ! "

You know how the story proceeds to a successful outcome of the pleasant conspiracy. What I particularly call attention to in these quotations is that the scheming for John and Bella occurs at the beginning of their history and not after the story had broken down, as Mr. Chesterton says. The suggestion that Dickens did not know what he was about is preposterous. Dickens was a consummate artist in the construction of a story. Ruskin said of Whistler's " Falling Rocket " that it was a pot of paint flung in the face of the public. To-day the " pot of paint " is priceless. And, to end this brief defence of the plot (a plot, by the way, which always gave me much delight for what in my innocence, until I read the critics, I had thought to be a successful surprise), hear Dickens himself in his " postscript in *lieu* of preface " : " Pleasing myself with the idea that the supposition might in part arise out of some ingenuity in the story, and thinking it worth while in the interests of art, to hint to an audience (concerning the identity of John Rokesmith with John Harmon) that an artist of whatever denomination may perhaps be trusted to know what he is about in his vocation, if they will concede him a little patience, I was not alarmed by the anticipation."

And now, to change the point of view a little. Chesterton says that Silas Wegg's villainy seems an artificial thing attached to him like his wooden leg and that if Mr. Venus repents after concocting the friendly move with Wegg, Wegg should repent too. Mr. Chesterton forgets that Wegg was described at our first acquaintance with him as a hard man and that Mr. Venus, suffering from unrequited love, not wishing to be regarded in "a bony light, she said," was not himself. There again Dickens knew what he was about. Mr. Venus recovers his integrity and acquires his bride at the same time.

But after all, Dickens needs no defence. His admirers are as the sand on the seashore in number. Nowhere is his art shown to better

The Review

An unused sketch by R. W. Buss to illustrate an incident in Chapter 4 of *The Pickwick Papers*

advantage than in his choice of the title for his book. Returning to definitions, one of the quotations given by the "Century Dictionary" to illustrate "mutual" used in the sense of common to several persons is this: "By the by, ma'am, said Mr. Boffin . . . "you have a lodger? . . . I may call him Our *Mutual* Friend." That is, Dickens names his book from the language of one of its engaging characters. Is not that a fine touch?

AN UNPUBLISHED LETTER TO LADY MOLESWORTH

IN the notes prefacing Dickens's Letters of 1863, the editors wrote, "We regret very much having no letters to Lady Molesworth, who was an old and dear friend of Charles Dickens. But this lady explains to us that she has long ceased to preserve any letters addressed to her."

One letter has at length come to light, and is now printed for the first time by courtesy of Count de Suzannet:

Christmas Day, 1868

My Dear Lady Molesworth

We all join in wishing you all the good wishes of the season. I am sorry to add that our poor Chorley is not here. He writes from Paris, where he lies in bed. He does not think he is in any danger but his expression is that he is "completely prostrated." He was to have come here yesterday and then we had a note written from Paris by his servant, at his dictation, and signed by himself. To-day, I have another note, which is wholly written by himself. He seems cheerful, but must be really disabled for the time or he would indubitably be here, as he always is at Christmas.

I am just home from Scotland and go next to Ireland. My "Farewell Readings" will keep me hard at work and always on the wing until the end of May. Every alternate Tuesday, I am to read in London, but am merely brought up to town for that purpose, and instantly carried off again. As I have to keep "All the Year Round" going wherever I am, you may suppose that my hands are pretty full. My house is full too, for this week and next, or I should have been delighted to dine with you on the 29th. Very likely I shall not be here again for four months.

The other night I went into the new theatre in Long Acre, and saw the prettiest piece of acting I have seen for a long time. It is Burlesque acting (I am sorry to add) but quite original and singularly graceful and pleasant. Miss Hodson as Mrs. Haller, in a burlesque, on the stranger. She is most charming, dressed as a quakeress, dances with a modest piquancy that has a peculiar refinement in it, and in captivating the count, allows a coquettishness to sparkle out of her quaint quiet dress that is quite captivating.

Ever affectionately yours
(and ever faithfully your co. old. stager)
C.D.

At the same Queen's Theatre, Henrietta Hodson had, a few weeks previously, appeared in the rôle of "Oliver," in a dramatisation of *Oliver Twist*.

MORE OF WHAT THE SOLDIER SAID

FURTHER "DISCLOSURES" OF MR. THOMAS WRIGHT

By J. W. T. LEY

OF the "Autobiography of Thomas Wright, of Olney"* as such I have nothing to say except that it will interest those for whom it has an interest. My only concern in this place is with the references to Charles Dickens, and about those I propose to write frankly. I did at first feel somewhat handicapped, because Mr. Wright died while the book was in the press, but my friend Dr. C. R. McGregor Williams, who contributes a Foreword, has freed my pen. I wish I could dismiss the book as briefly as it deserves to be dismissed—and as scornfully as I think it deserves to be dismissed—but the allegations it contains are so serious that I feel they must be dealt with fully and frankly in such a place as this. And in order to do that it is necessary to look backwards for a moment or two.

Exactly a year ago I reviewed Mr. Wright's "Life of Dickens." I beg Dr. Williams to accept my word for it that his estimate of that book is entirely wrong. It is a bad biography and useless for reference. Mr. Wright now confesses to one mistake in it, and smugly says that t was an obvious slip. I asserted that there were dozens of inaccuracies: so there were! But the *raison d'etre* for that book was a bit of scandal; let there be no mincing of words. At the time that Dickens and his wife separated there were scandalous whisperings, fostered by Mrs. Dickens's mother and sister, about a girl named Ellen Ternan—a girl the same age as Dickens's daughter Katie, and her close friend. The world knows how passionately and publicly Dickens denied that story. When his will was published in 1870 and it was found that he had left Ellen Ternan £1,000, there were of course people who whispered "There you are!" And people went on whispering "There you are!" But none dared say it aloud until, the last of Dickens's children being dead five months, Mr. Thomas Wright, of Olney, shouted it from the housetops.

He graciously accepted Dickens's passionate denial, but declared that nevertheless the novelist did "no great while after" take Ellen Ternan for his mistress, renting a house for her in her mother's name. His evidence was, as I put it at the time, merely "What the soldier said." The late Canon Benham told him in 1897 that Ellen Ternan had, in a fit of remorse, confessed her shame to him. Positively not one further shred of evidence. When I asked him why he had not sought further evidence he naïvely replied that it had never occurred to him that anybody would doubt his word! The Divorce Court never yet damned a woman's character on such evidence, and I suggested that posterity had no possible justification for damning the character of Ellen Ternan on mere hearsay evidence. Not long afterwards I had a note from him triumphantly announcing that he was on the track of conclusive evidence, and he added that he was very sorry for me, because he thought I was a decent sort, but I was going to get a shock!

* Published by Herbert Jenkins, Ltd.

A little later he sent me a card telling me to see a well-known London newspaper on the following Sunday. I did, but it contained no reference to Dickens, and during the ensuing week Mr. Wright wrote expressing surprise. Next I learned that he had offered his story—his new evidence—to a literary paper of national standing. There again it was turned down. I do not know for certain, but I have reason to believe that in the interval he had offered it to a London daily newspaper. Thus baffled, he wrote to the Editor of this magazine that he was embodying the matter in his "Autobiography." And here it is, spatchcocked as an afterthought into a jumbled-up last chapter. There are one or two points that I would make here. First, the only place where Mr. Wright's story was attacked was in this magazine. He declared that the article was discreditable to me, and that he would put me to confusion. I suggest that the place for the fight should have been the arena in which the gage was flung down. But Mr. Wright sought entirely fresh ground—first a Sunday newspaper; then (as I believe) a daily newspaper; and then a weekly paper. Turned down everywhere, he still kept out of the place where his challenger awaited him.* Can it be that there is no significance in these facts?

In his "Life" vague references appeared to "documentary evidence," and he wrote to me telling me that if only I could see that evidence my eyes would be opened! Biography written in that way can never be anything but hopeless. I had however seen the document! The Editor reveals its value elsewhere! Mr. Wright claimed conscientiousness as a biographer. He had waited for the death of the last of Dickens's children to publish his story. Why? Out of consideration for the family? If so, why were not Ellen Ternan's children entitled to the same consideration? He had not troubled to discover if she ever had any! When I said that Ellen Ternan married a Clerk in Holy Orders, he flatly contradicted me in print; yet I had a copy of the marriage certificate on my desk! He was astonished when I told him that Ellen Ternan never knew Canon Benham before her marriage; but it was true. When she married, her husband bought a school at Margate, where the Rev. Wm. Benham was Vicar; that was how they became acquainted. Mr. Wright did not know that. Ellen Ternan must therefore have told Canon Benham the story of her shame when she was a happily married woman, and that the Canon repeated it to Mr. Thomas Wright, of Olney, while Ellen was still alive! And aparently he told it to Thomas Wright only. Dr. McGregor Williams having freed my pen, I say bluntly that I do not believe it. That Benham told Wright about the scandalous whisperings of 1858, and that he may have heard all that from Ellen herself is another matter altogether. I would not refuse to accept that; indeed it is highly probable. Thomas Wright on the evidence of such books of his as I have read, was not a consecutive thinker at all.

When Mr. Wright wrote to say that he had his proof about Dickens and Ellen Ternan, he added THERE WERE CHILDREN. He

* He had an invitation to do so.—EDITOR.

wrote the same to Mr. Dexter. I record that here, and will return to it later on. Let us see what his new evidence is. Let me first of all, however, warn my readers that I suffer under a severe handicap—I have no sense of humour. That is what Mr. Wright says, and the statement may be placed by the side of his claim to the possession of that precious gift highly developed ! Fortunately, though, there is nothing to be funny about in this case ! Here is the " evidence " that was to remove the scales from my eyes :

From about 1880, a lady named Mrs. John Sumerville, had in her employ a woman of integrity named Mrs. Maria Goldring, " who in her younger days had worked for Mr. Charles Dickens when he lived *sub rosa* at Linden Grove, Nunhead, S.E." This was told by the servant to Mrs. Sumerville, from whom her daughter, who repeated it to Mr. Wright, received it.

In later years this lady's daughter learned from her mother that " the unofficial wife was reported to be a connection of Mr. Trollope—presumably the writer."

The name by which the male occupant of the house was known was " Tringham," and the time the 'sixties.

Mrs. Goldring knew " Mr. Tringham " to be an author and that he was engaged in writing a mystery story.

So again we come to what somebody else told her, that yet another somebody had told that somebody else ! But there is more to come.

A gentleman who lives in Linden Grove told Mr. Wright that the house in which " Mr. Tringham " lived had " special external sliding venetian shutters at the back, similar to those formerly at the back of Dickens's house, Gad's Hill Place." This is seriously cited as " evidence " !

This gentleman once employed a job-master and remembered him stating " that he had often driven Dickens and fetched him from and to Linden Grove."

At every turn it is " what the soldier said."

Mr. Wright looked up the rate books, and made an interesting discovery. In July, 1867, the house was in the name of " Frances Turnham." Rather contemptible was it not, for Ellen Ternan to take her sister's christian name as an alias ? And not at all clever to select a surname so similar in sound to her own. Would there not be at least as good justification for saying that this lady was really Frances Ternan ? After all, Francis Ternan was a connection of the Trollopes. She married Tom Trollope, who wrote that Dickens " hated a mean thought or mean action as one loathes a foul crawling creature "! No, wonder that one of Mr. Wright's friends actually an Editor to whom he submitted this story—said that the identity of " Frances Turnham " with Ellen Lawless Ternan was not established ! There could actually be far more justification for the other identification at which I have hinted—though emphatically I do not suggest it.

But after six months the name of the occupier was altered to " Thomas Turnham." During the next six months this was altered again to " Thomas Tringham," and six months later it became " Charles

Tringham," at which it remained until July, 1870, the house—significant fact !—being vacated shortly after Dickens's death.

Now if this man "Turnham" and "Tringham" was Charles Dickens, then obviously Charles Dickens was not far short of a fool in his later years. First he allows Ellen Ternan to use her sister's christian name, and a surname perilously like her own in sound, then he varies his own alias three times in the course of a year, finally falls back on his own christian name ! Could he have behaved more clumsily ? And, mind you, this is Charles Dickens, the cleverest and most resourceful inventor of fictitious names of all England's novelists !

That is not all. He takes this house in London, where, as he complained frequently, it was an embarrassment to walk abroad, so well known was he, and comes and goes so openly that he has a regular cabby ! Moreover the servants know that he is writing a mystery story ! Yet he went to all that trouble to obscure his name in the puerile fashion set out by Thomas Wright. He must indeed have deteriorated mentally in his last few years !

Exactly ! Mr. Wright has anticipated that ! People like Thomas Wright, of Olney, are like widows, of whom Mr. Weller, Senior, remarked "You never knows were to have 'em, and while you're a-considerin' of it they has you." Mr. Wright smugly quotes Sir Thomas Watson, the physician, who wrote to Forster in 1872 : "While turning over the pages of a small case book the other day, I came upon some brief notes of Charles Dickens's first threatenings of brain mischief in April, 1869. I do not know whether in your 'Life of Dickens' you intend noticing that illness." Mr. Wright's comment is :

> "The explanation of this case book note evidently is that Dickens's conscience had been pricking him. Dickens, though possessing many brilliant and noble qualities, had been heartless in his treatment of his wife, and he knew it, notwithstanding his attempts to justify himself. His mind was tottering for a fall."

Could worse nonsense have been written ? Forster, Dolby, Dr. Frank Beard and others have told the story of that illness. It is a monstrous thing to interpret Sir Thomas Watson's letter as evidence of threatened or incipient lack of mental balance. Dickens was in danger of apoplexy through overwork. That is the indisputable truth, and any other suggestion is false and outrageous.

I have wondered all the time what was the motive that induced a man like Wright to go to such lengths to blacken the characters of a man and a woman who are long since dead. He had no antipathy to Dickens as some have had. I can only assume that his motive was a passionate love for the truth —a very sublime and grand thing in its way, as one of Dickens's characters remarks. But why did he not proclaim this truth in the life-time of Dickens's children ? From consideration for their feelings ? Why then did he proclaim it in the life-time of Ellen's children ? But Thomas Wright has gone, and despite Dr. McGregor Williams's unconscious encouragement to

me to do so, I do not write so plainly as I should have done if our author were living. I have set forth his evidence exactly, without any sort of ambiguity. It can only be left to the individual mind. Some may believe it: it will be "nuts" to others. I myself do not believe it. There is not really a shred of evidence that ought to be accepted by anybody who has any regard for common decencies. . . . There is positively nothing anywhere save gossip, repeated half a century after it was received at second-hand. Does such "evidence" give to Thomas Wright of Olney, or Thomas Wrong of Anywhere, the right to tell a lady that her mother of precious memory was unchaste? To me it is simply dreadful.

This article has gone to considerable length, but the matter is so important. On page 48 I put certain words into capital letters: THERE WERE CHILDREN. Mr. Wright wrote that to me and to the Editor of this magazine. Independently we both replied that if he could prove that statement he must inevitably silence us. *Why does he not repeat it in this book?* When he first told (in a newspaper) his story about the liaison between Dickens and Ellen Ternan, he said that she had confessed to Canon Benham, *who had become her spiritual adviser*. He did not repeat that in his "Life," because he had been told that the statement meant that the Canon had actually betrayed a secret of the Confessional. Why does he not now repeat his story that there were children? It is the one allegation in the whole of his story that really was capable of proof. By the law of England an illegitimate child must be registered in its mother's name. If it is registered in any other name the person who does it is liable to severe penalty. I suggested to Mr. Wright that he might break one of his journeys to Nunhead and spend an hour or so at Somerset House. I wish I could have put the direct question to him, "Did you stop to verify this point, and if so did you fail?" Here was the only point in the whole story that could have been verified or disproved It is the one point that is suppressed when the story is printed. That, I submit, finally discredits Mr. Wright's story.

I conclude with a piece of evidence that is at least as good as any of Mr. Wright's. When his "Life" was published, it naturally gave great pain to Ellen Ternan's daughter. She made many inquiries, but of course all direct witnesses are dead. But there live yet the two sisters of one who was Ellen's devoted servant and companion for some years before her marriage, her friend afterwards and her children's nurse. And this is what they said to Ellen's daughter, "Our sister more than once said to us 'Tell——, if she ever asks, that I never mentioned the matter to her because it could only cause her pain, but that if she had ever asked me, I should have been able to say solemnly that her dear mother never was the mistress of Charles Dickens."

I publish that with full authority.

JOHN DAN BROWN

A BOYHOOD FRIEND OF DICKENS

By HENRY SMETHAM

IN "Dulborough"—Chapter XII of *The Uncommercial Traveller*—Dickens after noting the time as indicated by "the finest clock in the world" says:

> "I had not gone fifty paces along the High Street when I was suddenly brought up by the sight of a man who got out of a phaeton at the doctor's door and went into the doctor's house. Immediately the air was filled with the scent of trodden grass, and the perspective of years opened, and at the end of it was a little likeness of this man keeping a wicket, and I said 'God bless my Soul! Joe Specks!'"

This boy friend of Dickens was in real life Dr. John Dan Brown, whose father was the Government Medical Officer who ministered to the convicts of the Hulks then on the River Medway. He trained three sons to the medical profession.

That acquaintance probably aided Dickens's descriptions in *Great Expectations*, etc. The Browns were descended from an old Scotch family and possessed the usual clannish pride associated with Scotsmen.

Dr. John's brother Frederick was appointed surgeon to a ship of the Royal Navy. The status of the naval medical officer was at that time much inferior to that of the ship's officers. Dr. Frederick wrote to the Admiralty Board in protest. His complaint was not well received. He then ventilated his grievance in the "Times." For this act he was dismissed his ship. He then opened a practice ashore: meanwhile carrying on his public protest to reform the medical status in the Royal Navy. The medical profession, naturally, rallied with enthusiasm to his support; and it ended in victory for Dr. Brown. His professional colleagues subscribed some thousands of pounds which, together with a fine inscribed silver tea-set, were, later on, duly presented to their champion.

Dr. Fred. was indeed a talented man; of that later. He spoke of his brother John—Joe Specks—generally with good humoured irony as "My good brother John."

By the way, Dr. John Dan Brown was my doctor while he lived, and so was his only son and successor—Dr. Franklyn Brown. Dickens in his Dulborough chapter continues:

> "Scorning to ask the boy in the phaeton whether it was really Joe and scorning even to read the brass plate on the door—so sure was I—I rang the bell, and informed the maid that a stranger sought audience of Mr. Specks. In a room half surgery, half study . . . I found it bestrewn with testimonies to Joe. Portrait of Mr. Specks, bust of Mr. Specks, silver cup from a grateful patient to Mr. Specks, presentation sermon from local clergyman, dedication poem from local poet, dinner card from local nobleman, tract on balance of power from a local refugee, inscribed *Homage de l'auteur à Specks*.

What was the explanation of these varied testimonials? Simply

this; that Dickens's old boy-friend was one of the kindest, most benevolent and truest-hearted souls that ever lived. Let the following story tell why and how. I happened by chance to be in the chemist's shop where all Dr. J. D. Brown's prescriptions were made up and whence they were sent out to his patients. The chemist said to "Joe Specks":

"Really Doctor, you should be just to yourself; you'll never be paid even your medical fees in this case, let alone the other" (The Doctor had ordered some fairly costly delicacy to be purchased and sent with the medicine. This he always did if he judged it necessary). "No," replied Doctor John, "but you know that I try, as far as I can, to follow the example of the greatest healer that ever lived. I do not think that He ever received His fees, or even ever asked for them. This poor woman is *very* ill. She has six little children. If I can restore her to her family, that is of far greater consequence than my fee.

Needless to add that our good Dr. John was scandalously robbed by hundreds who could rightly have paid him. But he never once took out a county court summons! He died poor as regards money.

We can judge something of the kindred nature that drew Dickens and his boy-friend to mutual appreciation.

Dr. F. Brown had a skill in diagnosis that was almost uncanny. Let the following example explain this: A friend of mine fell ill. His complaint was obscure but serious. He went to London to consult Sir Andrew Clarke.

"I see you come from Chatham?" said the latter.

"Yes."

"Do you know Dr. Fred Brown?"

"Yes, Sir Andrew, Dr. Fred Brown is my doctor."

"Then you'd better go back to him" replied Sir Andrew. "If Dr. Fred Brown can't cure you I'm sure I cannot do so. There's a man," he went on, "one of the cleverest medical men in England, throwing his life away in Chatham and wasting his gifts. He should be here as a consultant of the highest quality."

So between Sir Andrew and Doctor Fred Brown my friend was restored.

NOTES FROM MELBOURNE

AUSTRALASIAN branches do not get their proper share of publicity through the Diary of Dickens Fellowship Meetings, probably on account of the month or six weeks required by the mails; but we should, nevertheless, like to receive their syllabuses regularly for insertion whenever possible. From Melbourne we hear that at their August meeting "Schools and Schoolmasters" was chosen by Rev. E. J. B. White. Mr. Southwell's subject was "The Inimitable Dickens"; and a fortnight later he "made-up" as the Inimitable himself and gave a reading from *Pickwick*. In September the principal item was a lecture by Mr. Swan on the little-discussed subject of "Dickens and the Sea."*

* We have in type an article on this subject by another hand, which we hope to print in the next number.—THE EDITOR.

DICKENS AT WASHINGTON

REMINISCENCES OF A FORMER UNITED STATES SENATOR

By WILLIAM CROSBY BENNETT

IN looking over my notes of a few years back I find an interview with a distinguished American statesman who attended the readings by Dickens at the National Capital in 1868. This gentleman—the Honourable Cornelius Cole, former United States Senator from California, and a close personal friend of Abraham Lincoln—had reached at the time of the interview the unusual age of one hundred and two, yet he was in full possession of all his faculties, including a splendid memory. It strangely impressed me to be told by this kindly man, whom one might judge to be about seventy-five, that he was a lad of fourteen when Queen Victoria ascended the throne; that he had lived during the administrations of thirty-six presidents, and served in both houses of Congress long before the majority of the present lawmakers were born. Prior to the Mexican War he was studying law in New York with William H. Seward, afterwards President Lincoln's Secretary of State. Months before the mighty trek to the California goldfields he was panning gold in famous Oregon Gulch. The Vigilantes, the far-famed pony express, the bustling towns of the Western frontier where law was a stranger—all these had a place in the early days of his youth.

Dickens arrived in Washington early in February, 1868, while Senator Cole was attending a session of Congress. It was not the author's first visit to the National Capital. He had gone there in 1842 on a former trip to America, and he had been invited to appear on the floor of the House of Representatives, as well as the Senate, an honour seldom extended to a visitor. In his letters written at the time he speaks of several prominent statesmen whom he met. "Adams (John Quincy Adams, former president) is a fine fellow," he wrote,—"seventy-six years old, but with surprising vigour, memory, readiness, and pluck. Clay is perfectly enchanting—an irresistible man. There are some very noble specimens, too, out of the West. Splendid men to look at, hard to deceive, prompt to act, lions in energy, Crichtons in varied accomplishments, Indians in quickness of eye and gesture, Americans in affectionate impulse. It would be difficult to exaggerate the nobility of some of these glorious fellows." On my recalling these words of praise to Senator Cole, he shook his head dubiously. "I wonder," said he, "how this young author—I believe he was around thirty at the time—with such pleasing and vivid recollections of the people whom he had met and the various courtesies which had been extended to him, could have returned to England and made so ridiculous our American life and manners in portions of *Martin Chuzzlewit*—portions really superfluous and unnecessary to the development of the main plot, and constituting a mere episode of the story. It is well for him that he allowed many years to elapse before he came again. Otherwise he would have received a frigid reception."

Dickensians will recall that on this first visit to America Dickens ad at heart the passage of an international copyright, and in a letter e remarked that Senator Preston had solemnly assured him that the roposed measure would actually become a law at the next session. I almost begin to hope," he wrote, " and I shall be entitled to say, it be, that I have brought it about." But before Congress was again onvened Preston had resigned his seat in the Senate before the copy- ight was even brought before that chamber. In another letter Dickens wrote : " Heaven help the President. All parties are against im, and he appears truly wretched." John Tyler was the executive o whom he referred. Tyler was indeed generally disliked, and bitter pposition rankled so long that it may have been one reason why his rave at Richmond, Virginia, was until quite recently unmarked and ts location practically unknown.

Twenty-six years later Charles Dickens was again at the National Capital. As on his former visit he was received by distinguished tatesmen, and in his letters gives special mention to Senator Charles Sumner, of Massachusetts, whom he admired greatly ; Secretary of War Edwin M. Stanton ; and President Andrew Johnson, who im- pressed him as being " a man with a remarkable face, indicating courage, watchfulness, and strength of purpose." After his first reading he wrote : "A charming audience ; no dissatisfaction whatever at the raised prices, nothing missed or lost, cheers at the end of the *Carol*, and rounds of applause all through."

A series of four readings was given at Washington. Senator Cole attended them all. It was at the first reading that an embarrassing situation arose which ended, he said, by putting the novelist in close personal touch with his audience. Dickens was giving extracts from *A Christmas Carol* when a dog leaped suddenly from among the seats in the centre aisle. " The general attention being fixed on me," Dickens wrote to his daughter, " I don't think anybody saw the dog ; but I felt so sure of his turning up again and barking, that I kept my eye wandering about in search of him. He was a very comic dog, and it was well for me that I was reading a comic part of the book. But when he bounced out into the centre aisle again, in an entirely new place, and (still looking intently at me) tried the effect of a bark upon my proceedings, I was seized with such a paroxysm of laughter that it communicated itself to the audience, and we roared at one another loud and long."

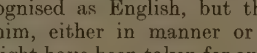
While at Washington on this second visit to America Dickens reached his fifty-sixth birthday. The newspapers gave the event much pub- licity and flowers, gifts and notes of felicitation poured in upon him. That evening Senator Cole as usual attended the reading. Dickens, he said, gave extracts from *Boots at the Holly Tree Inn*. He remem- bered the hall was profusely decorated in honour of the day and that after the reading he and all present rose to their feet and cheered until the novelist returned to the platform and silenced them with a clever little speech. The audience, the Senator remarked, little realised the speaker was far from well, and that his energetic spirit was putting

on a brave front to hide severe illness of body. Only those in close contact knew the fight he was making. The afternoon of his birthday his catarrh was in such a state that Charles Sumner, coming in at five o'clock, and finding him covered with mustard poultice, and apparently voiceless, turned to Mr. Dolby, his manager, and said, "Surely, it is impossible that he can read to-night!" But read he did, and even with more spirit and dramatic force, Senator Cole recalled, than at any of his other appearances while in Washington.

"I would not have missed for anything," said Senator Cole, "the chance to see and hear the author of *David Copperfield*, the first work of his I had read, and which made a deeper impression on my mind than any other of his numerous publications. *The Pickwick Papers* were fascinating and humorous in the extreme, but the story of David went directly to my heart."

"The lecture room was always crowded," the Senator continued, "but I was favoured with a seat near the front, where I had a fair opportunity to see and to observe some of the peculiarities of that great author. Mr. Dickens was dressed in a highly fashionable evening attire, not all in dark colours, and in appearance rather foppish. His vest was of a hue to exhibit to the best advantage a heavy gold chain which extended from the middle both ways across his chest. His other vestments were evidently of the latest style. His neckgear was of a cut and colour to be called flashy. His hair was rather long and wavy, and was arranged to stand out at the sides above the ears. When reading, he stood well out in front of the platform, with only a small desk before him, or rather at his side. He read single chapters, without comment or introductory remarks, further than to announce the work, as: from *Copperfield*, *Nicholas Nickleby*, *Pickwick Papers*, or *Little Dorrit*.

"The book in each case lay open before him, but he paid little or no attention to the text. It was reciting, rather than reading. He missed not a word of the passage he was giving, and delivered it in a most impressive and entertaining style, representing in voice and manner, so far as he might, the character he was quoting. It would have been an interesting occasion had he been representing some other author, but it was intensely so as Charles Dickens himself. Dickens in his numerous works has created many original characters, but not one, I should say, more interesting than himself. His manner and whole appearance struck one as exceedingly finical and yet in no degree ludicrous, a character he has apparently avoided portraying in his books. His enunciation was possibly more precise than could be expected in one who had written so much and in such haste. His dialect would be recognised as English, but there was little of the Johnny Bull about him, either in manner or diction. Where not known, Mr. Dickens might have been taken for an American, or perhaps more likely a Frenchman. In fact, I thought him about as odd a character as any he had ever drawn from his fruitful imagination."



STUDIES ON "EDWIN DROOD"

By C. F. LEHMANN-HAUPT

(*Continued from page* 306, *Vol. xxxii*)

11. The Double Necktie and the Murder.

" I must have the double necktie ! It is necessary, for Jasper rangles Edwin Drood with it." These absolutely authentic words f Charles Dickens to Luke Fildes are amongst the chief extrinsic vidences for the fact that Edwin Drood was really murdered. (See ildes's letter to " The Times," October 27th, 1905 ; " The Problem of dwin Drood," by Sir W. R. Nicoll, p. 54 ; " The Complete Mystery Edwin Drood," by J. Cuming Walters, pp. 227-228.) To them should e added what Fildes told Mr. W. R. Hughes (" A Week's Tramp in ickensland," quoted by Mr. Cuming Walters)—that it was Dickens's ttention to take Fildes to a condemned cell in Maidstone or some her gaol, in order " that he might make a drawing " and, said ickens, " do something better than Cruikshank." Says Fildes in s letter to " The Times " (the italics throughout are my own) :—

" I instanced, *in the printers' rough proof* of the monthly part sent to me to illustrate *where he particularly described John Jasper* as wearing a neckerchief of such dimensions as to go twice around his neck ; I called his attention to the circumstance that I had previously dressed Jasper as wearing a little black tie once round the neck, and I asked him if he had any special reasons for the alteration of Jasper's attire, and, if so, I submitted I ought to know." The disclosure to Fildes of the special reason for the alteration which has been quoted above then followed.

It is universally acknowledged that in consequence of this con-ersation between Dickens and Fildes the double necktie was dropped nd replaced by the black scarf, as described in Chap. XIV, Number V.

" Mr. Jasper is in beautiful voice this day. . . . These results are probably attained through a grand composure of the spirits. *The mere mechanism of his throat is a little tender, for he wears, both with his singing-robe and with his ordinary dress, a large black scarf of strong close-woven silk, slung loosely round his neck.* . . . Arriving . . . under the arched entrance of his dwelling, he pauses for an instant in the shelter *to pull off that great black scarf, and hang it in a loop upon his arm. For that brief time his face is knitted and stern.* But it immediately clears as he resumes his singing and his way."

Instead of the double necktie, which would have necessitated a hange in Jasper's attire, as depicted in four previous illustrations, In the Court," " At the piano," " On dangerous ground," " Durdles utions Mr. Sapsea against boasting," the black scarf was introduced, hich, not being a part of Jasper's attire, was nevertheless regularly orn by him with it, and served his murderous purpose as well, or ven better.

But a curious fact has to be noted here; granted that the statements of Fildes are correct in the main, his memory must have failed or misled him as to the moment when his conversation with Dickens took place.

Dickens read the proofs down to Chapter XXI; but if Fildes's objection in regard to the double necktie had been raised in reference to "the printer's rough proof" (of Number IV) and had been taken into consideration by Dickens at the proof stage, then the double necktie must have been mentioned in the MS. and a correction cancelling the reference to a double necktie and substituting the scarf would have been needed; whereas there is no reference to the double necktie to be found in the MS., but the words quoted above concerning the scarf are part of the original passage there, which is not changed at all and contains no cancellation or pasting over and no reference to a single or a double necktie.

From this it follows that Fildes's conversation with Dickens must have taken place before Chapter XIV was written and before No. IV went to the printers. For example, Dickens may have objected to Jasper's single necktie in the picture "Durdles cautions Sapsea," which belongs to No. III, and then the conversation may have taken place.

So Edwin was, as we now know, strangled with the black scarf which had replaced the double necktie. But where? We can read the answer once more in Dickens's own words, just as we found that by reading Dickens attentively we could prove that Edwin's body was deposited in Mrs. Sapsea's monument after his murder (p. 135 *supra*).

In describing the storm that raged on the night when Edwin was murdered and its results, Dickens says (No. IV, Chap. XIV):—

> "All through the night the wind blows and abates not . . . in the morning . . . it begins to lull . . . and at full daylight it is dead.
>
> "It is then seen that the hands of the Cathedral clock are torn off: that lead from the roof has been stripped away, rolled up and blown into the Close; and that some stones have been displaced upon the summit of the great tower. Christmas morning though it be, it is necessary to send up workmen to ascertain the extent of the damage done."

To any attentive reader it is clear that Dickens attributed to the storm damage which—in part or altogether—could not have been so caused, and that, in his well-known way, the author means to hint at some entirely different explanation.

That the hands of a Cathedral clock should be torn off by a storm is most unlikely; one would be inclined to think the same of the lead from the roof being stripped away and rolled up. But here we must be careful. David Copperfield (alias Dickens) in his celebrated description of the great storm says:—

> "We came to Ipswich . . . and found a cluster of people in the marketplace, who had risen from their beds in the night, fearful of falling chimneys. Some of these, congregating about the inn

yard while we changed horses, told us of *great sheets of lead having been ripped off a high church tower*, and flung into a by-street, which they then blocked up."

The greater and more admirable the skill with which in *Edwin Drood*, Dickens succeeded in combining possible effects of a storm with impossible ones ! The hands of a clock could never have been torn off by a storm, sheets of lead can ; stones upon the summit of a great tower are not very likely to have been displaced in that way.

Like Mr. Saunders before me (p. 157), I see in the words that Jasper utters in his opium dream (Chap. XXIII, p. 181) about his " hazardous and perilous journey, over abysses where a slip would be destruction," an allusion to the ascent of the tower for the purpose of the murder, as foreshadowed by the same event during the unaccountable night expedition. Jasper, describing Edwin's conduct, says in his trance : —

" No struggle, no consciousness of peril, no entreaty—and yet I never saw *that* before. With a start."

This I explain, as Mr. Saunders does (p. 155) as an allusion to the fact that when Jasper rolled the body from the top of the tower into the close below, the body in its descent struck against the face of the clock, caught on the hands, and by its weight dragged them from their spindle. I also think it very likely that on the night of the unaccountable expedition Jasper displaced some stones on the tower top so as to facilitate the rolling over of the body. But I am very doubtful whether we should assume, as Mr. Saunders does, that Jasper :—

" Had loosened the lead from the roof, so that he might wrap up Edwin's corpse in it, and thus throw it over into the Close without shattering the body and leaving bloodstains behind."

But, apart from this doubt, I think that the fact that the hands of the Cathedral clock were torn off can be explained only as above, and that this in itself is a proof that Edwin's murder must have taken place on the tower ; a proof which is confirmed and emphasized by the descent of the tower on the night expedition with Durdles and Jasper's strange utterances about the perilous journey and " *that* " which he never saw before.

Like Mr. Saunders (p. 157), I doubt whether we shall ever have another explanation offered which fits in better with the known facts. Thus Edwin was strangled by Jasper with his scarf on their way up the tower, his body was rolled over into the Close, and deposited, in the lime of the rubbish in Mrs. Sapsea's monument.

12. "Our Mutual Friend" and "Edwin Drood"

From his last completed novel to the work Dickens had to leave incomplete would seem to be rather a far cry. And yet features are to be found which are not only akin and parallel in the two books but which in the earlier work seem to foreshadow important points in the later one.

A will which, without their previous knowledge or consent, binds a young couple together, is at the bottom of both the novels; John Harmon and Bella Wilfer in the one and Rosa Bud and Edwin Drood in the other.

Again in both the novels the murderers receive their mortal punishment. Headstone and Riderhood perish together through the desperate energy of the former forcing Riderhood to go down with him into the lock. Jasper is caught in his own toils and passes to his doom from the condemned cell.

Minor, but not quite insignificant, parallels are that "a person of the house" is a humorous character in both novels—the doll's dressmaker and the Billickin—and that "Begone, dull care" is quoted in each. There are, too, analogous complaints by one member of each couple against being disposed of against their will:—

> "How could I like him" asks Bella, "left to him in a Will like a dozen of spoons, with everything cut and dried beforehand, like orange chips? Talk of orange flowers, indeed!"
>
> "My dead and gone father" says Edwin, "and Pussy's dead and gone father, must needs marry us by anticipation . . . *you* (Jasper) can choose for yourself. Life for *you* is a plum with the natural bloom on; it hasn't been over-carefully wiped off for *you*."

A murder from jealousy plays a prominent part in each plot: but whilst Rosa who has been willed away to Edwin provokes Jasper's jealousy against Edwin first and Neville after, it is Lizzie Hexam, who has nothing to do with the Will, who in *Our Mutual Friend* unwillingly calls forth Bradley Headstone's jealousy against Eugene Wrayburn. And there is the further difference that Edwin (and Neville) met their end at Jasper's hands whilst Eugene is saved by Lizzie from the consequences of Headstone's murderous attack.

It is a very significant analogy, on the other hand, that in both novels the murderer tries to cast suspicion upon a person who has nothing to do with it—Headstone upon Riderhood (who was quite capable of murder and had even murdered George Radfoot, John Harmon's double) by imitating his dress and trying to spill blood upon him; Jasper upon Neville, in various ways and finally by trying to fix him with the guilt of possessing Edwin's ring (*supra* pp. 34, 137), which Jasper had intended to take from Edwin's body by entering Mrs. Sapsea's monument.

Very important is the identity of the gestures of the rejected lovers before their ideals at the moment of their rejection.

Jasper speaks to Rosa (Chap. XIX, p. 151) with a repeated "action of his hands as though he cast down something precious," and this gesture is admirably represented by Fildes in his illustration "Jasper's Sacrifices."

But this gesture had been anticipated by Bradley Headstone when speaking to Lizzie:

> "You are the ruin of me." She started at the passionate sound of the last words, and at the passionate action of his hands with

which they were accompanied. Bradley, "always speaking passionately, and, when most emphatic, repeating that former action of his hands which was like flinging his heart's blood down before her in drops upon the pavement-stones."

After having been definitely rejected by Lizzie Hexam, Bradley says: "And it (his own self-respect) lies under his (Wrayburn's) feet" and at the same time "unfolding his hands in spite of himself, and fiercely motioning with them both towards the stones of the pavement" continues "Remember that! It lies under that fellow's feet, and he treads upon it and exults over it."

Still more significant is the fact that in both the novels the murderers Headstone and Jasper, shortly after the deed, are informed of the utter needlessness of their murderous assaults for their purposes—Headstone by Charley Hexam and Jasper by Grewgious.

Again, in both cases, we have analogous illustrations shewing the murderer in utter despair stretched out upon the floor: first Headstone in Marcus Stone's drawing "Better Abel than Cain" and then Jasper a heap of torn and miry clothes upon the floor "in Fildes's drawing Mr. Grewgious has his suspicions."

But even that is not all. The most important anticipation of Edwin Drood" is contained in Dickens's words upon which Stone's illustration is founded:—

> "For whichsoever reason, or for all, he dropped his *devoted* head when the boy was gone and shrank together on the floor and grovelled there with the palms of his hands tight-clasping his hot temples in unutterable misery and unrelieved by a single tear."

It is the word *devoted* to which we must give special attention. *Devoted* is here used by Dickens in the sense of *Doomed*—Bradley's head was doomed to destruction and death *by himself.**

In *The Mystery of Edwin Drood*, Chapter XVI is entitled *Devoted*, apparently in the sense given by Dickens's note in the plans for No. V, Chapter XVI: "I devote myself to his destruction," and in the entry in Jasper's diary at the end of this Chapter:—

> "That I will fasten the crime of the murder of my dear dead boy upon the murderer. And that I devote myself to his destruction."

But, as Mr. Saunders has very ably and conclusively shown ("Mystery in the Drood Family," p. 7), Dickens's "Very curious and very strong idea, difficult to work and not communicable without endangering the interest of the story"—and the real *mystery*—is

> "the idea of a murderer attempting and intending to fasten his crime on to another, but in reality *tracking himself*, and involuntarily putting the noose round his own neck."

* Dickens in *Our Mutual Friend* (Book III, Ch. VII, first paragraph), speaks somewhat humouristically of Silas Wegg's "*devoted*" head ("Wegg [in coming to the ground] had received a humming knock on the back of his devoted head"). Alluding to the fate which awaited Wegg (Book IV, Ch. XIV), "'You're knocking my head against the wall,' urged Silas forcibly. 'I mean to knock your head against the wall,' returned John Harmon [suiting his action to his words, with the heartiest good will]: 'and I'd give a thousand pounds for leave to knock your brains out. . . .'" (*Cf.* last paragraph of Book IV, Ch. XIV.)

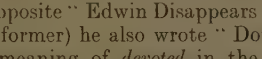
Thus the mystery really consists in the double meaning of *Devoted*. Jasper devotes (*i.e.* consecrates) himself to the destruction of the murderer—meaning Neville whom he wishes to incriminate by the possession of the ring (1935, p. 34)—and to the destruction of another; yet, at the same time, it is *he* who is devoted —*i.e. doomed*—to ruin and death upon his own testimony.

> "What then, is the 'mystery' except this 'devotion.' . . . Dickens's very frankness has thrown his commentators off the track, and they have followed every false scent which he cunningly threw out, while overlooking the clue which he took no pains to hide, and therefore hid most successfully." (Saunders, p. 25.)

Dickens himself did as much as he could to hide the true meaning of the mystery. The left side of the Plans for No. V (1931, p. 300) — apart from the word "Kinfrederel" which appears in the last Chapter of No. VI—alludes only to matters which have been treated before. Opposite "Edwin and Rosa for the last time?" Dickens wrote "Done already." Opposite "Edwin Disappears" and "The Mystery" (written beneath the former) he also wrote "Done already."

That this second meaning of *devoted* in the sense of *doomed and doomed by himself* had been anticipated and used analogously in *Our Mutual Friend* is the most important result of our comparison of the two novels.

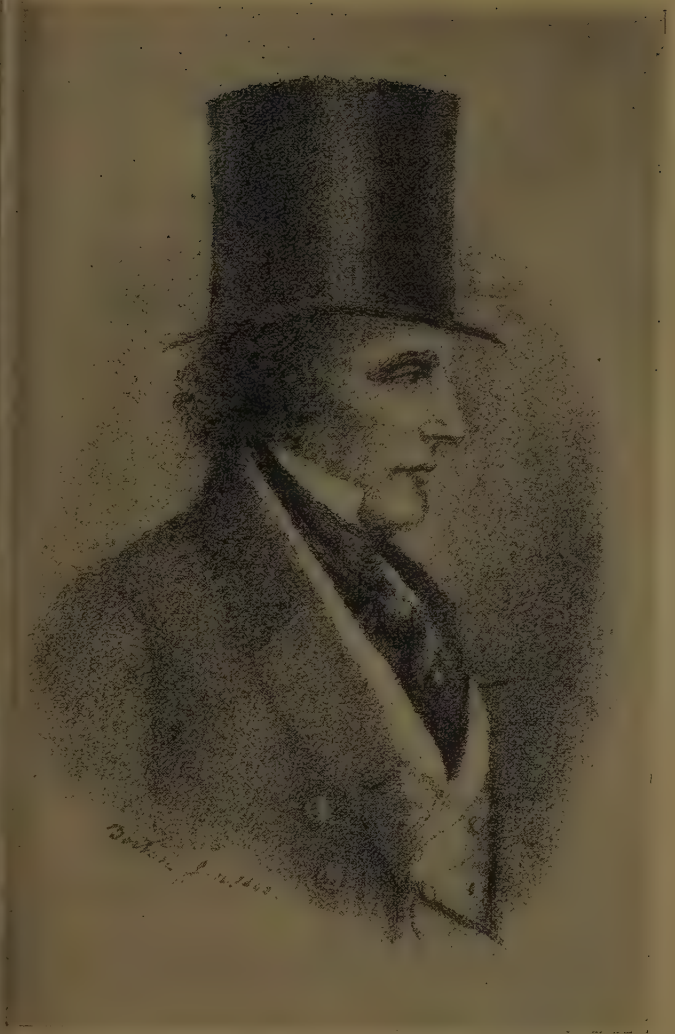
(*Concluded*)



A NEW PIERRE MORAND PORTRAIT

By courtesy of the Harvard University Press, we are able to present on the opposite page, a little-known portrait of Dickens. It appears in a book they have just published, entitled "Romantic Figures in Pen and Colour," but Professor Langley, the editor, was unable to give any further imformation about it than that contained in the signature "Boston Jan. 1842." We thought we recognised in it a strong resemblance to the portrait by Morand, published in *The Dickensian*, 1919, page 171, and on enquiring of Mr. Edward F. Payne, of Boston, he was able to confirm that this was another portrait made by Pierre Morand at the same time as that we already knew, and that he had reproduced it in the "de luxe" edition of his "Dickens Days in Boston" (1929).

In a note with the original sketch, which passed into the possession of Mr. W. K. Bixby, of St. Louis, some years ago, Morand says: "This profile sketch was taken and nearly finished on Sunday afternoon. 23rd January, 1842, while the original was standing at a window looking into the street. It being on a larger scale than the others, the likeness is greatly more perfect and when I showed it to Mr. Dickens next morning, he was exceedingly pleased with it, though he pronounced it somewhat flattering. I do not remember any likeness of him published before the perfection of photography that expresses his character as faithfully as this."



Dickens in Boston, January 1842

From a Sketch by Pierre Morand

FROM RECENT BOOKS

By LOUIS B. FREWER, M.A.
(Bodleian Library)

THE PRE-RAPHAELITES

" The storm of public and journalistic abuse reached its climax when, in 1850, Hunt's ' Christians escaping from Druids ' and the works of his colleagues were exhibited. Millais' ' Christ in the Home of His Parents ' was the main point of the attack, of which Dickens was in the vanguard. The press called the picture revolting and blasphemous ; Dickens, under the influence of friends, launched forth into the heartiest of abuse, and when *he* expressed an opinion he did so in no uncertain terms. ' In the foreground of that carpenter's shop,' he wrote in *Household Words*, ' is a hideous, wry-necked, blubbering, red-headed boy in a bed-gown : who appears to have received a poke in the hand from the stick of another boy with whom he has been playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in her ugliness, that (supposing it were possible for any human creature to exist for a moment with that dislocated throat) she would stand out from the rest of the company as a Monster in the vilest cabaret in France, or the lowest gin-shop in England.' This makes splendid reading and one enjoys Dickens' wholesale methods of condemnation, but the Pre-Raphaelites were by no means gratified by such a vigorous outburst, and Dickens himself regretted it when he grew more familiar with their intentions.

" The matter was further discussed [the price to be asked for Hunt's ' Finding of the Saviour '], and, in conclusion, Collins strongly advised him to seek practical advice ; and to seek this from one of the most violent abusers of early Pre-Raphaelitism, one who had described the figure of Mary in Millais' ' Christ in the House of His Parents ' as nothing better than ' a Monster in the vilest cabaret in France, or the lowest gin-shop in England '—namely from Charles Dickens.

" It can be well understood with what surprise Hunt received this suggestion. But, since the exhibition of Millais' much abused early work, a reconciliation had taken place between the painter and the novelist, and the latter had actually expressed appreciation of the genius and character of Millais. So that, after further persuasion from Wilkie Collins, who promised to mention the subject to Dickens, Hunt waived all scruples and decided to comply. He had already met Dickens on several occasions, one of which was during the acting of Collins' ' The Frozen Deep ' which he had been invited to see at Tavistock House a few years previously, in January, 1857 . . .

" Soon after the conversation with Collins, Hunt received a second invitation to Tavistock House, where he was cordially welcomed by Dickens, who immediately proceeded to deal with the matter in hand. Hunt describes his personal appearance in the following words : ' He was then 48 years of age . . . in these later days all the bones of his face showed, giving it a truly statuesque dignity, and every line of his brow and face was a record of past struggle and of present power to paint humanity in its numberless phases.' . . . Dickens inquired how long the picture had taken to complete, and the reply was six years, with many intervals on smaller works. He then asked how much time had been devoted to it at Jerusalem, what the journey and the

(*Continued on Page* 66)

OUR NEW SECRETARY

MR. S. J. RUST joined the Dickens Fellowship twenty years ago. This was in the days of the London Branch. Such was his personality that within a little more than a year he was elected to the Committee ; in that same year he made the first of his many contributions to this magazine. In 1920 Mr. Rust was elected to the Council of the Fellowship ; the same year saw him inaugurating the St. Pancras Branch, of which he was the first President. Three years later he took the Chair at the inaugural meeting of the Balham Branch. In 1932, when he settled in Edgware, he was quick to form a branch there. In the meantime, 1925-6, he had become Chairman of the Council of the Dickens Fellowship, a position which he again occupied in 1933-4. Mr. Rust was one of the original Trustees of the Dickens House, and he became Hon. Treasurer of that body in January 1927. In his profession as the Principal of a Commercial College he has ripe experience of youth and men. So much for work ; in playtime, Mr. Rust is "our Mr. Pickwick" as everybody knows. Which reminds us that as a sacrifice to art he shaved off his moustache in April, 1921, in order to appear for the first time as Mr. Pickwick in a representation of the Trial Scene at Lincoln's Inn Old Hall.

Thus equipped, Mr. S. J. Rust, M.Com., is the ideal man to carry on the traditions of the Hon. Secretary of the Dickens Fellowship, and we count ourselves very fortunate that he has been able to accept the position.

MIXED GRILL

THE subject of eating and drinking in Dickens is so vast that it has never been thoroughly explored. In a Mixed Grill provided by various hands, the Hackney and Stoke Newington Branch happily disposed of a few courses under the capable guidance of Miss Trumble. "The Weather" is another prolific subject, rarely discussed from a Dickensian point of view. Mr. W. R. Power successfully braved the elements, and the menu was fittingly completed with refreshments.

We are pleased to hear from the Secretary of the Vancouver Branch that they are arranging inter-branch visits with the other branches in British Columbia (Victoria), thus following up a custom at home where distances are not so great between respective branches.

sojourn in Palestine had cost, and, finally, what were the sources of revenue for the dealer, should he buy the picture. Hunt entered into all the points, and Dickens then pronounced his verdict: 'You say you want 5,500 guineas,' he said; 'you ought to have it, and I decide that a business man can afford to give it to you, and your business man, I feel pretty sure, *will* give it to you; but you must consider that he will not get his return immediately, and you must give him time; let him pay you £1,500 down, another £1,000 in six months and the other sums at periods extending over two and a half or three years. You will find that he will not throw away the chance, but do not let it drag along, tell him you want to be free to make other plans.'

"After he had departed Hunt regretted that for the sake of obtaining his opinion of the picture he had not invited Dickens to see it.

"Dickens' comment to the painter upon the success of his picture was, 'You have caused my hatter to be madder than ever. He declares that you have choked up Bond Street with the carriages for your exhibition, so that none of his established customers can get to his shop.'

"An interesting event which took place in the summer of 1860 was the marriage of Charles Alston Collins to Dickens' daughter, Kate. Hunt was among the guests invited to Gad's Hill, and he refers thus to the occasion: 'It was a lovely day, and when the ladies left the room [after the breakfast] and we stood up, no more graceful leader of a wedding band could have been seen than the new bride.' Dickens was overstrained and inclined to be argumentative, a disposition which revealed itself in a discussion that took place between him and Hunt as to the merits of a certain painting of the Sphinx by Roberts, which hung in the room."—"William Holman Hunt," by A. C. Gissing. (Duckworth.)

* * * * *

DICKENS AND JEWS

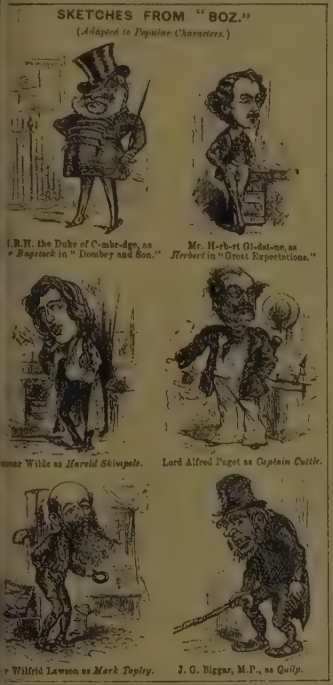
"Charles Dickens, whose *The Life of Our Lord* has recently been published, so disliked Jews that his very worst character in all his many novels is Fagin the Jew. Until his life of Jesus was made available it was impossible to understand how a man who was sensitive to every suffering of his fellows could be so cruel to the Jews, could fan the hatred for them with all the power of his imagination and mimicry. In *The Life of Our Lord*, however, Dickens lets himself go full force. Take, for instance, the stirring picture of the crucifixion . . .

"Thousands of children will read this book, and thousands of children will grow into manhood and womanhood accepting Pontius Pilate as a minor hero and the mass of the Jews as murderers. No explanation is given as to why the Roman Pilate is in Jerusalem; nothing is said about the Messianic ideal; no historical data are provided why the Jews had to disassociate themselves politically from one of their own people who was asserting his rights to a Kingship which Rome had destroyed by military force. Nothing appears to mitigate the brutality of mob rule and mob antagonism. The child reads this simple tale and believes every word of it literally, and he hates the Jews bitterly, for they have killed his Lord."

"As long as such a book as Charles Dickens's *The Life of Our Lord* is read by children . . . so long will anti-Semitism be prevalent throughout the world."—"We Jews," by G. E. Sokolsky. (Chapman and Hall.)

SEA-TRAVEL IN THE 40's

" Dickens, paying about £40, crossed over in 1842 . . . and recorded hat he would never forget ' the one-fourth serious and three-fourths omical astonishment with which he opened the door of, and put his ead into, a " stateroom " on board the " Britannia " steam packet.' 'or a moment he thought that he had mistaken his cabin, but no : here was ' Charles Dickens, Esquire, and Lady ' scribbled on a ticket hat was itself ' pinned on a very flat quilt, covering a very thin nattress, spread like a surgical plaster on a most inaccessible shelf.'


SKETCHES FROM "BOZ."
(Adapted to Popular Characters.)
H.R.H. the Duke of C-mbr-dge, as Bagstock in "Dombey and Son."
Mr. H-rb-rt Gl-dst-ne, as Herbert in "Great Expectations."
Oscar Wilde as Harold Skimpole.
Lord Alfred Paget as Captain Cuttle.
Wilfrid Lawson as Mark Tapley.
J. G. Biggar, M.P., as Quilp.

SKETCHES FROM "BOZ."
(Adapted to Well-known Characters.)
Mr. G. L-w-s as Joggers.
Lord Derby as Micawber.
Dr. Ly-n Pl-yf-r as Bob Sawyer.
Lord R. Ch-rch-ll as Guppy.
Mr. James Lowther, M.P., as The Artful Dodger.
Marquis of Queensberry as The Chicken.

The series of " Sketches from ' Boz,' " drawn for " Punch " by Alfred Bryan

See page 29

Even so he could not bring himself to believe that the introduction of himself and his wife to ' this utterly impracticable, thoroughly hopeless and profoundly preposterous box ' was ' anything but a pleasant fiction and cheerful jest of the captain's.'

" Dickens, at any rate, preferred a passage in the Swallow Tail Line's ' George Washington ' to a second experience of a ' smokebox.'

" But oh, the inconveniences inherent in the ' Britannia ! ' . . . The domestic noises alone, as Dickens called the smashing of crockery

and the thump and scrape of loose gear sliding about the decks, apart from the groaning and vocal anguish of sea-sick passengers—these were incessant in bad weather, and as he made his crossing in January, a month when the Atlantic can be intimidating as well as implacable, he had some cause for regretting the experience. And of the non-domestic accompaniment, he wrote that 'every plank and timber crackled like an enormous fire of the driest possible twigs.' . . .

"Indeed, the only person or thing connected with the 'Britannia' that secured Dickens's approval was her 'tight-built' captain who made a point of coming into the saloon for a few minutes in the evening. Wearing a sou-wester tied under his chin and a pilot coat and 'making the ground very wet' where he stood, he impressed Dickens as being a man who was 'never out of humour' although he appeared to be on duty day and night.

"And so time has wrought its change. Yet it is conceivable that if Dickens had travelled only thirty years later, he might have directed his shafts not at those inconveniences but at the very luxury of ship life."—"Atlantic Ferry," by C. R. Benstead. (Methuen.)

* * * * * *

CRIME AND THE LAW

"In the event of grave professional misconduct a barrister is always liable to be disbarred. It is a signal tribute to the fine tradition of the English Bar that only two cases in which this disciplinary measure was enforced come to the mind. The two concerned were Edwin James, a K.C. of great ability and considerable practice, upon whose personality Charles Dickens built up Stryver in *A Tale of Two Cities*, and the unfortunate Dr. Kenealy, who defended the claimant in the Tichborne case.

"Of the Victorians he [Arnold Bennett] thought little and had a curious dislike of Dickens, declaring he was dishonest in his views on the sex question. I confess I could never quite follow this point.

"Lady Ritchie's admiration for Dickens was unbounded, not merely as an author but as a man, and she told me she had never had such a thrill in any theatre as when she listened to his reading of the storm scene in *David Copperfield*. As one listened one realised, quite apart from their books, what generous and kindly folk the Victorian writers were."—"Without Prejudice," by Sir Chartres Biron." (Faber and Faber.)

* * * * * *

DICKENS A SETTING SUN

"To-day the few who are still interested in the work of a very able mind are rather calm and critical than enthusiastic. Dickens and Thackeray are, I understand, setting suns, and the sun of a good many very popular novelists of a later date is already set. The question is how far should we acquiesce? Unfortunately only Scott's very Scottish novels are really good. But there is a healthy open-air humanity about 'The Antiquary,' 'Guy Mannering,' 'Rob Roy,' 'The Heart of Midlothian,' and 'Old Mortality' . . . Dickens is of even more varied quality. But *David Copperfield* is surely as immortal as such literature can be, if only because Mr. Micawber is better known to us than Burleigh, and Betsy Trotwood more real than Queen Elizabeth. And there are still a few sufficiently unsophisticated to enjoy the humour of Pickwick."—"Concerning the Ministry," by John Oman, D.D. (Student Christian Movement Press.)

Drawn by] [*Ruth Whittaker*

A COPPERFIELD QUERY ANSWERED

In answer to Mr. O. D. Savage's query in the Spring number : " Who s the mysterious young man in the foreground of the picture " Our 'ew at Church," I venture to suggest that he is either (*a*) the personification of the reader, or (*b*) a passer-by.

In Ch. II, para. 9, Dickens says : " Here is our pew in the Church." t seems as if he then indicates various points of interest windows, nural tablets, the pulpit, the congregation -giving the reader a strong mpression of really standing on the threshold and surveying the cene, as the young man is doing in the picture. Dickens employs his method in several other instances ; notably in *The Old Curiosity Shop* (Ch. 33, para. 1), when " the historian takes the friendly reader)y the hand," flies through the air, " and alights with him upon the)avement of Bevis Marks " where he indicates the features of Sampson Brass's house.

Alternatively, my passer-by theory is not too slight an explanation or this seemingly important figure. Dickens had noticed what an ttraction an open Church door has for idle, inquisitive individuals, nd so introduced one such into many of his Church scenes. When David and Dora are married (Ch. 43, para. 43), " a few boatmen . . . troll in ; an ancient mariner . . . strongly flavouring the Church with rum." At Bella Wilfer's wedding (*Our Mutual Friend*, Book 4, Ch. 4), an old pensioner stumps in and watches the service. When Florence Dombey is married (Ch. 57, para. 23), " a man with a wooden eg . . . looks in to see what is going on," and just before Mr. Dombey's second marriage ceremony (Ch. 31, para. 9), Mrs. Miff, the pew-opener, ' pounces on an unlucky dwarf child, with a giant baby, who peeps n at the porch and drives her forth with indignation ! "

Dickens required his illustrator to work in close collaboration with him, and possibly he intended the prominent figure in the Blunderstone Church plate to have some such significance as I have suggested.

(Miss) E. M. Davies.

TECHNIQUE

Listening to Mr. Clinton Baddeley's fascinating discussion of the dramatic technique that Dickens employed in writing his novels, I wished again that someone would give us a full-scale study of the inter-action of Wilkie Collins and Dickens in this respect of technique. They collaborated, we know, in both plays and novels. Dickens influenced the young Collins ; Wilkie, in maturity, turned Dickens's interest more towards plot—not, perhaps, for the best. Collins, it is well known, thought that the main business of a novelist is to tell a story, and that (as it is well put in the " Cambridge History of English

Literature") "fiction and drama do not differ in essence, but merely in mechanism of expression." It is clear that Dickens (how far consciously and how far unconsciously, it would be interesting to investigate) shared the latter belief; and it seems that he was, as Mr. Clinton Baddeley pointed out, seeking the right mechanism of expression for the development of a dramatic technique that was in some respects new.

There is yet another respect in which we might perhaps study Dickens more deeply—always, as you, sir, have emphasised, through reading him: the respect which in the allied art of music is called "style criticism." Briefly, this means that we can find particular turns of musical phrase which a composer uses almost invariably when he is moved by some particular form of emotion. We study these turns of musical speech first in vocal music, where the words identify the emotion, and then look for them in music that has no words—such as sonatas, symphonies, etc. Thus we get a clearer idea of the feelings behind the music, to which, in works having no avowed "story," we should otherwise have little or no clue. Similarly, might there be something in the idea of tracing, in this dramatic technique of Dickens's, a possibly deeper (perhaps sub-conscious) emotion than the words alone suggest? We know that he put some parts of his life into his books. It may be that there is yet more to be read into other portions of them, not yet known to be so personally identified. We may find Kingsmill's study excessive; perhaps Wagenknecht strikes a better balance in his valuable book. In one way or another every revelation of the man behind the books will increase our sympathy for him, and our affection for them.

W. R. ANDERSON.

OBITUARY

THE Cirencester Branch is mourning the loss of its President, the Rev. T. C. Simpson, a real active worker and an admirable "Mr. Pickwick" in their dramatic productions. The quality of his critical examinations of Dickens is shown in "Misplaced Admirations," one of the papers read to the branch, printed in *The Dickensian* in 1933.

The death of Alderman H. C. Frith has come as a great shock to the Southend Branch, and to all those who attended the Southend Conference at the time when Alderman Frith was Mayor and gave the Fellowship such splendid hospitality. Our sympathies are extended to his family and to his brother, Mr. Walter R. Frith, the popular President of the branch.

DIARY OF DICKENS FELLOWSHIP MEETINGS

BALHAM.

Dec. 4—Lecture by Mr. George F. Young, "Pickings from *Pickwick*."
12—Reading of *A Christmas Carol* by Mr. E. J. Fullwood.
Jan. 8—Annual "Swarry."
Feb. 12—Lecture by Mr. O. D. Savage, "Sketches by Boz."

BATH.

Dec. 14—"Couples," arranged by Mr. and Mrs. F. J. Giddings.
Jan. 4—New Year's Party and Dance and visit from the Bristol Branch.
Feb. 1—Lecture by Mr. W. Blathwayt, "Dickens and the Muses."
8—Birthday Dinner.
Jan. 18 and Feb. 13—Reading Circle.

IRMINGHAM.
Dec. 5—A visit to the Dickens House.
12—Lecture by Mr. J. H. McNulty, "All the Year Round—Playtime with the Poets."
Jan. 13—Readings for the Christmas books.
30—Lantern Lecture by Mr. J. Cooper Sands, "Holiday Odds and Ends."
Feb. 6—Birthday Supper.
13—Birthday Party for Poor Children.

LACKBURN.
Dec. 12—Annual Dinner.
Jan. 8—Songs from the days of Dickens, arranged by Miss Hilda Bury and Mr. Walter Heald.
14—Visit to Preston Branch.
22—Lecture by Mr. Leo. Mason, "The Nineteenth Century Stage."
Feb. 12—Birthday Celebration.
22—Lecture (Lantern) by Mr. W. W. Gregson, "On Tour with Dickens."

LACKPOOL.
Dec. 3—"Dickens's Conception of Christmas" by Mrs. E. M. Greaves and Miss Mabel Garner.
17—Whist Drive in aid of the Christmas Charity Fund.
Jan. 1—New Year's Party.
14—Visit from the Lancaster Branch.
28—Evening arranged by Mrs. Brammer, Miss Butterworth and Miss Tomlinson.
Feb. 5—Birthday Celebration.
18—Discussion introduced by Mrs. A. Greenwood.
22—Visit to Literary and Scientific Society.

RISTOL AND CLIFTON.
Dec. 9—Scenes from *The Battle of Life*, produced by Miss E. Bennett.
Jan. 13—Scenes from *Nicholas Nickleby*, produced by Miss W. Piggott.
Feb. 7—Birthday Celebrations.

ROMLEY.
Dec. 2—Annual Dinner at the George Inn, Borough.
Jan. 13—Lecture by Mr. J. H. McNulty, "Dickens Then and Now."
Feb. 3—Lantern Lecture by Mr. J. D. Billington, "Railways in Dickens's Day."

HELTENHAM.
Dec. 4—Lecture by Mr. R. R. Dobson, "Charles Dickens," and a Sketch arranged by Mr. J. Broom.
Jan. 8—New Year's Party.
29—Four Members Entertain (Miss Dunn, Messrs. W. and W. E. Palmer, Mr. Beasley); also Sketch arranged by Mr. W. Palmer.
Feb. 5—Birthday Celebration and Dance.

ASTBOURNE.
Dec. 1—"Mrs. Jarley's Waxworks" and "Christmas Eve with Dickens" arranged by Miss E. M. Mosley.
Jan. 5—Dramatic Sketches.
Feb. 2—*The Cricket on the Hearth.*
6—Birthday Party.
Study Circle on Dec. 15, Jan. 12, 26, Feb. 9, 23.

DGWARE.
Dec. 4—Readings from Dickens.
11—Christmas Party.
Jan. 15—Lecture by Mr. C. F. Baylis, "The Early Life of Dickens."
Feb. 5—Birthday Party.
19—Balloon Debate.

ACKNEY AND STOKE NEWINGTON.
Dec. 16—Recital of *A Christmas Carol* by Mr. F. S. Johnson.
Jan. 18—Lecture by Mr. J. P. Rapsey, "The Speeches of Dickens."
Feb. 10—A Dickens Recital and Songs by Mr. J. C. Robinson and Mrs. Baber.
13—Dinner at Florence Restaurant.

AMILTON.
Dec. 10—Scenes from *The Pickwick Papers*, arranged by Mr. J. H. Forbes, and an address by Mr. Elven Bengough.
Jan. 14—Scenes from *Our Mutual Friend*, arranged by Mr. Bernard Strong, and an address by Prof. R. R. Wiles.
Feb. 11—Birthday Party Supper.

HULL.
Dec. 11—*A Christmas Carol*, arranged by Mr. Henry J. Barney.
29—Lonely Old Folks' Christmas Party.
Jan. 15—Members' Evening, arranged by Mrs. Herbert Lawton.
29—"Did France Produce a Dickens?" by Mr. C. H. Burden, B.A., B.Sc.
Feb. 5—Birthday Celebrations.
19—"The Public Services of the City," by Mr. Nicolas Gebbie, M.D., D.P.M.

LANCASTER.
Dec. 15—Recital by Miss Christine Knowles.
Jan. 15—Dickens-Thackeray Evening arranged by Messrs. W. A. Millington and Jas. Rhodes.
Feb. 12—Lecture with Lightning Sketches, by Rev. F. F. Pepper.

LEYTON.
Dec. 30—Short Papers by Members.
Jan. 27—Lecture by Mr. E. A. Henry, B.A., "Social England in Dickens's time."
Feb. 24—Evening provided by Messrs. Mottershead, Raynor and Walsh.

LIVERPOOL.
Dec. 9—Christmas Party.
Jan. 6—Lecture by Mr. M. J. Levy, "A Londoner's Impression of Manchester and Liverpool."
20—Lecture by Mr. F. A. Van Gelder, "Some Nineteenth Century American Literature."
Feb. 3—Lecture by Mr. J. H. McNulty, "An Excursion into Unknown Dickens Land."
6—Birthday Dance and Whist Drive.
17—Lecture by Prof. L. C. Martin, "Dickens and Jane Austen—A Contrast."

LONDON.
Dec. 2—Recital of *A Christmas Carol* by Mr. Frank S. Johnson.
11—Fezziwig's Ball at the Caxton Hall.
Jan. 18—Balloon Debate.
Feb. 7—Birthday Dinner. Immortal Memory to be proposed by Mr. John Drinkwater.
11—Lecture-Recital by Rev. T. Faulkner Jefferies, "Old Friends Worth Remembering."

MANCHESTER.
Dec. 4—"Impressions" on the Christmas writings, by various members.
Jan. 8—Dingley Dell Party.
22—Lecture by Mr. John Y. Watt, "When? a Mystery."
Feb. 10-13—Birthday Dramatic Performances.
19—A Miscellaneous Programme arranged by Mrs. H. E. Evans.

MONTREAL.
Dec. 15—"Tiny Tim" Night.
Jan. 12—Reception and Bridge party.
26—"Shakespeare on the Stage," by Bishop Carrington of Quebec.
Feb. 8—Birthday Banquet.
23—Evening arranged by Mr. R. H. Mainer.

NEW YORK.
Dec. 18—Christmas Meeting.
Jan. 15—Regular Meeting.
Feb. 6—Birthday Dinner.

NOTTINGHAM.
Dec. 11—Lantern Lecture by Mr. T. Sturge Cotterell, "The Pickwicks of Bath."
Feb. 6—Birthday Supper and Fancy Dress Dance.
Dec. 4, 17, Jan. 6, 21, 29, Feb. 11, 26—Readings of Christmas books.

PHILADELPHIA.
Dec. 16—Christmas Party.
Jan. 27—Annual Meeting.
Feb. 8—Birthday Dinner.
27—To be announced.

PLYMOUTH.
Dec. 8—Christmas Party.
Jan. 5—Dramatic, Literary and Musical Evening arranged by Miss Hilda Thomas and Mr. A. H. Arscott.
11—Tiny Tims' Tea and Entertainment.
19—Evening arranged by Mrs. R. Chase and Miss Crews.

OXFORD EDITIONS
of
CHARLES DICKENS

Oxford Editions, with their reproductions of the original illustrations, preserve the characteristic Dickens atmosphere. The books may be obtained singly from 2s. 6d. net, or in sets from 50s. net.

LIST FREE

OXFORD UNIVERSITY PRESS
Amen House
London, E.C.4

DIARY—*continued from page* 72

PLYMOUTH—*continued.*
Feb. 2—Birthday Celebration.
4—Whist Drive.
16—Evening arranged by Miss Lilian Annear.

PRESTON.
Dec. 10—Library Lecture in the Guild Hall by Mr. Bransby Williams, "Dickens and his Characters."
17—Christmas Party.
Jan. 14—Visit from the Blackburn Branch.
28—Lecture by Canon Wallis, M.A., "Novelists who have influenced Dickens."
Feb. 4—Birthday Dinner.
18—Short Papers by members.
25—Visit from the Blackpool Branch.

REDDITCH.
Dec. 2—Lecture by Mr. F. Lampitt.
Jan. 6—Members' Evening, Chairman, Miss Ireson.
Feb. 2—Address by Rev. E. Simpson Leek, "Some Weaknesses of Oliver Twist."

RUGBY.
Dec. 1—Men's Night.
Jan. 5—Dramatic Evening.
Feb. —Dance.

SHEFFIELD.
Dec. 4—Lecture-Recital, *Nicholas Nickleby* by Rev. W. J. Targett.
Jan. 8—Lecture by Mr. John Oakley, Editor "Sheffield Daily Telegraph."
13—Whist Drive.
Feb. 5—Lecture-Recital by Mrs. Bagnall.
6—Birthday Dinner.
27—Tiny Tims' Party.

ST. PANCRAS.
Dec. 14—Reading of *A Christmas Carol* by Mr. F. S. Johnson.
Jan. 15—New Year's Party.
Feb. 15—Lecture on *Edwin Drood* by Mr. Percy T. Carden.

SOUTHAMPTON.
Dec. 10—Lecture by Mr. L. P. Smith, "Christmas with Dickens."
Jan. 14—Lecture by Mr. C. S. Hair, "The Influence of the Christmas Stories on Our Outlook."
Feb. 11—Birthday Party.

SOUTHEND.
Dec. 11—Fancy Dress Dance.
19—Children's Party.
Jan. 13—Whist Drive.
Feb. 5—Birthday Dinner and Dance.
16–17—Dramatic Performance.

TEWKESBURY.
Dec. 1—Lecture by Mr. H. O. Barnett, "The Old Stock."
Jan. 5—New Year's Party.
Feb. 2—Birthday Dinner.

VANCOUVER.
Dec. 17—Christmas Party.
Jan. 29—Lecture by Mr. Wm. McNeill.
Feb. 8—Birthday Dinner.
25—The Fellowship Players.

WELLINGBOROUGH.
Dec. 12—Recital of *A Christmas Carol* by Mr. Laurie Toseland.
31—New Year's Eve Party.
Jan. 9—Lecture, "Agnes Wickfield," by Rev. F. Stafford.
23—Men's Evening.
Feb. 6—Debate between Mr. and Mrs. S. Warwick.
20—Lecture by Miss Mary Bryan, "Dickens's Peculiar People."

WINNIPEG.
Dec. 10—Recital of *A Christmas Carol* by Mr. H. G. Wade.
Jan. 14—Lecture by Rev. James Clarke, "Wit and Humour; Dickens and Others."
Feb. 6—Birthday Dinner.

WOODVILLE.
Dec. 11—Lecture by Rev. W. Sergeant, "Dickens 1836–1850 and 1936–1950."
Jan. 8—Lecture by Mr. F. Addison, B.A.
Feb. 7—Birthday Celebrations.
19—Lecture by Mr. Councillor H. Forman, J.P.

TWO REPORTS FROM CANADIAN BRANCHES

MONTREAL

The Montreal Branch opened its twenty-ninth season in Victoria Hall, Westmount, on October 27th, when the Ven. Archdeacon Gower-Rees spoke on "Dickens, the Voice of his Period," and in the vigorous sketch of Dickens's times taught us something of the forces that made the atmosphere of his life and coloured all his thought. The speaker insisted that without some knowledge of the historical setting of Dickens's life one could not fully appreciate his works. The President, Mr. Whitfield Aston, was in the chair. The Dickens Players' Club has now been organised, and their next presentation will be *The Cricket on the Hearth*. There is to be a "Tiny Tim" Night in December as usual, and a good time is anticipated at the Reception and Bridge Party in January.

WINNIPEG

A masterly presentation from memory of *A Tale of Two Cities*, especially of the character of Sydney Carton, given by the Rev. W. G. Martin, formerly President of the Toronto Branch, received an enthusiastic hearing at the opening meeting this season. It was announced by Mr. D. R. P. Coats that *A Christmas Carol* would be presented at the Little Theatre, Christmas week. Mr. Coats will give a reading of *Great Expectations* at Trinity Hall, later in the month.

THE DICKENS FELLOWSHIP

LIST OF BRANCHES WITH HON. SECRETARIES.

HEADQUARTERS: 48 DOUGHTY STREET, LONDON, W.C.1

Hon. Secretary: S. J. RUST.

Telephone—Holborn 9363

LONDON AND DISTRICT.

ALHAM (No. 93).—Miss HOLMES, 168 Grove Road, Balham, S.W.

ACKNEY AND STOKE NEWINGTON (No. 65).—J. H. McNULTY, 22 Kenninghall Road, E.5.

YTON (No. 90).—A. BROWNING, 74 Warren Road, Leyton, E.10.

. PANCRAS (No. 76).—Mrs. NEWCOMBE, 24 Mornington Road, N.W.1.

CKENSIAN TABARD PLAYERS (No. 101).—Miss ROSE LITWACK, The Albert Institute, Chancel Street, S.E.1

UNITED KINGDOM.

TH (No. 81).—W. W. BELL, 7 New Bond Street.

DFORD (No. 79).—Miss R. A. YOUNG, 37 Chaucer Road.

RMINGHAM (No. 19).—Miss M. BRYAN, 109 Hagley Road, Edgbaston.

ACKBURN (No. 107).—LEO. MASON, 124 Preston New Road.

ACKPOOL (No. 92).—Mrs. EDITH M. GREAVES, 28 Beech Avenue.

IGHTON (No. 21).—S. HUMPHRYS, 30 Derek Avenue, Hove, 3.

ISTOL AND CLIFTON DICKENS SOCIETY (No. 124).—A. SINCOCK, 1 Dongola Avenue, Horfield, Bristol.

OMLEY (No. 98).—Mrs. BANNISTER, 72 Freelands Road.

NTERBURY (No. 102).—LEONARD BUTCHER, Royal Museum, High Street.

ELTENHAM (No. 63).—Miss C. DALLIMORE, "Wrendlebury," Kensington Avenue.

RENCESTER (No. 109).—H. C. LEACH, 3 Ashcroft Villas.

STBOURNE (No. 75).—Miss ILTON, 76 Ringwood Road.

GWARE (No. 120).—Mrs. C. . BAYLIS, 5 Elmgate Gardens.

INBURGH (No. 3).—Mrs. PEARSON CALLUM, Roseburn Cliff, Murrayfield.

OUCESTER (No. 40).—E. KENDALL PEARSON, 128 Wotton Hill.

TFIELD (No. 62).—Miss W. BUTTERFIELD, 7 Glebelands.

LL (No. 34).—Miss M. CORDOCK, 1 Chesnut Avenue, Newland.

NCASTER (No. 125).—JAS. VERDEN, 7 Church Street.

TLEBOURNE (No. 122)—ALBERT COOLE, Court Lodge.

VERPOOL (No. 5).—GEO. H. BOOTHMAN, 18 Staplands Road, Broad Green.

NCHESTER (No. 4).—H. FLEMING, 53 Derbyshire Lane, Stretford.

TTINGHAM (No. 9).—ALEXANDER WILSON, 45 Burton Street.

YMOUTH (No. 46).—Miss VERA COCKS, 31 Mt. Gold Road, Lipson.

RTSMOUTH (No. 6).—G J. WINN, 71 Somers Road, Southsea.

ESTON (No. 123).—Miss E. MIDGLEY, 43 Havelock Street.

DDITCH (No. 56).—Miss M. IRESON, 105 Holloway Lane.

CHESTER (No. 13).—LOUIS COBB, 49 St. Margaret's.

GBY (No. 111).—F. J. HUDSON, 17 Westgate Road, Hillmorton Paddox.

FFIELD (No. 23).—Miss ROSA GRAY, 63 Dodd Street, Hillsborough.

REWSBURY (No. 14).—Mrs. BENTLEY, Rose Villa, Percy Street, Greenfields.

UTHAMPTON (No. 26).—Mrs. A. G. HARRISON, 7 Westrow Gardens.

UTHEND AND DISTRICT (No. 54).—P. A. SLANEY, 35 Vernon Road, Leigh on Sea.

WKESBURY (No. 74).—C. J. TURNER, 11 Church Street.

LLINGBOROUGH (No. 114).—Mrs. C. E. GROOME, Ridgmont, Earls Barton, Northampton.

WHITSTABLE AND TANKERTON (No. 116).—Mrs. F. W. PERCIVAL, Deanholme, St. Anne's Road, Tankerton.

WOODVILLE AND DISTRICT (No. 94).—R. FANSHAWE, Hatherley, Ashby Road, Woodville.

AUSTRALIA

ADELAIDE (No. 127).—H. J. ALLISON, 9 Moseley Street, Glenely.

BRISBANE (No. 83).—Mrs. F. R. KINCAID, "Frenchay," River Terrace.

MELBOURNE (No. 24).—A. H. WILLEY, C.T.A., 318 Flinders Street.

SYDNEY (N.S.W.) (No. 64).—Mrs. C. R. SWAN, "Kunaware," 11 Malton Road, Beecroft.

NEW ZEALAND.

AUCKLAND (No. 99).—A. E. GRINDROD, 5 Pencarrow Avenue, Mount Eden.

CHRISTCHURCH (No. 117)—Miss M. HANNAY, c/o National Bank.

WELLINGTON (No. 121).—Mrs. CRUTTENDEN, 26A Clifton Terrace.

CANADA.

EDMONTON (No. 100).—Mrs. H. R. WARREN, 8304 110th Avenue.

HAMILTON (No. 47).—Miss MARY WARD, 101 Wellington Street, South.

MONTREAL (No. 52).—Miss W. PARKER, 810 Upper Belmont, Westmount.

TORONTO (No. 32).—Miss CORA LEE HUNT, 347 Ossington Avenue.

VANCOUVER (B.C.) (No. 84).—VICTOR ACKROYD, 2905 W. 8th Avenue.

VICTORIA (B.C.) (No. 113).—Mrs. N. R. KENNEDY, 3033 Cedar Hill Road.

WINNIPEG (No. 25).—J. A. DAVIDSON, 441 Scotia Street.

UNITED STATES OF AMERICA.

BETHLEHEM (Pa.) (No. 51).—Miss MARY A. TRANSUE, 60 East Broad Street.

BOSTON (Mass.) (No. 73).—Miss N. E. SWAINE, 1200 Massachusetts Avenue, Cambridge.

CHESTER (Pa.) (No. 22).—Mrs. ROY B. ANDREWS, 1517 Ridley Avenue.

CHICAGO (Ill.) (No. 33).—Miss M. SAMSON, 1535 E. 60th Street.

EAST BAY, BERKELEY (Cal.) (No. 95).—Mrs. NAAS, Leamington Hotel, Oakland.

EVERETT (Wash.) (No. 82).—Mrs. L. B. HUNT, 1422 Rucker Avenue.

HAWAII (No. 115).—ROBERT ANDERSON, P.O. Box 3140, Honolulu.

LOS ANGELES (Cal.) (No. 89).—Miss IDA M. MOORE, 6106 Del Valle Drive.

MADISON (Wis.) (No. 103).—Mrs. R. F. BRADLEY, 1914 Vilas Avenue.

MARINETTE (Wis.) (No. 108).—Mrs. GEORGE W. GRAVES, 1324 Carney Avenue.

NEW YORK CITY (N.Y.) (No. 29).—Miss JEAN HOWLETT, 370 Central Park West.

OLD TOWN-ORONO (Me.) (No. 85).—Mrs. C. B. PORTER, 231 Center Street, Old Town Maine.

PASADENA (Cal.) (No. 87).—ALFRED W. STONE, 708 Claremont Street.

PHILADELPHIA (Pa.) (No. 41).—J. K. THOMPSON, 333 Saunders Avenue.

PITTSBURGH (Pa.) (No. 97).—Mrs. K. S. ALEXANDER, 6754 McPherson Boulevard.

SEATTLE (No. 126).—Miss CONSTANCE B. HATTON, 10753 3rd Avenue, N.W.

SIERRA MADRE (Cal.) (No. 60).—Mrs. TARR, 274 W. Montecito Avenue.

WORCESTER (Mass.) (No. 119).—R. C. GUEST, Princeton, Mass.

ARGENTINA.

BUENOS AIRES (No. 104).—Mrs. LESLIE MEAD, Charcas 556.

DENMARK.

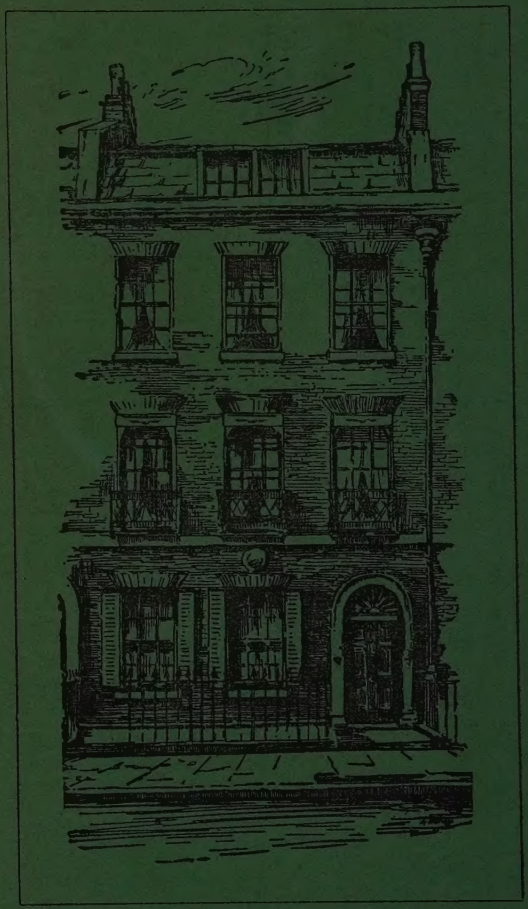
COPENHAGEN (No. 105).—SVEND AGGERHOLM, P. Rørdamsvej 24.

Full particulars of the Fellowship and forms of Membership can be obtained from any of the Secretaries

WHEN IN LONDON DO NOT FAIL TO VISIT
THE HEADQUARTERS OF

THE DICKENS FELLOWSHIP

AT



THE DICKENS HOUSE,
48 DOUGHTY STREET,
LONDON, W.C.1

Here Dickens lived 1837-1839, finished *Pickwick*, wrote *Oliver Twist, Nicholas Nickleby*, etc.

Library and Museum open 10 to 5 daily (Sundays excepted).

HULL AND LONDON: PRINTED BY A. BROWN AND SONS, LIMITED